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SECOND ANNIVERSARY NUMBER

KERAMIC STUDIO

MAY MCMI Price 35c. Yearly Subscription \$3.50

Design
in

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KEEP THE FIRE ALIVE



A MONTHLY:
MAGAZINE:

FOR THE:

DESIGNER: POTTER: DECORATOR: FIRER:

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WE began with the January Number to issue a Colored Supplement each month, instead of alternating with monotones as before. The full retail price of these Color Studies for one year is as follows:

Twelve Color Studies at 35c., \$4.20.

A Subscription to "Keramic Studio," including these twelve Studies, \$3.50.

KERAMIC STUDIO

Vol. III, No. 1

NEW YORK AND SYRACUSE

May 1901

Hereafter the main office of the Ceramic Studio Publishing Company will be at Syracuse. All communications should be addressed to
KERAMIC STUDIO PUBLISHING COMPANY, SYRACUSE, N. Y.

Mrs. Alsop-Robineau's address will be 180 Holland street, Syracuse, N. Y.
Mrs. Anna B. Leonard will represent the Ceramic Studio in New York at her old address, 28 East 23d street.



WITH this number we begin the third year of our magazine and if comparisons are made, it will plainly be seen that with each year there has been a great improvement; we have given much more than we promised, both in number and quality of designs, and we are now issuing twelve colored studies a year instead of six, as we proposed. Our subscription list is growing, and we take this opportunity to thank our patrons for their interest and encouragement in helping with the good work that we have begun. This has been a great delight to the originators, and we feel that there is reason for congratulation, when the artistic success (as well as financial) of the KERAMIC STUDIO is so universally acknowledged, and has been attained without the slightest hitch in harmony with those with whom we have had to deal.

When we started, an editor of one of the art journals made the remark: "You will have your hearts broken in dealing with the many difficulties that beset an editor." So far there has been no editorial hair pulling, but only a disposition on the part of every one to give us encouragement. This has greatly added to success.

For the coming year we hope to have articles from Mr. Arthur Dow, Mr. Marshall, Mrs. Carrie Wait, Miss K. C. Budd, Mrs. Rhoda Holmes Nichols, Mr. Barber, and others of distinction.

The publishing of the plate design in the April number under Mrs. A. A. Frazee's name was a mistake, which we gladly mention, giving all due credit to Beulah L. Frazer, who designed it. The design is most charming and will be very useful not only for a plate, but for other things as well, the top of a bon bon box for instance.

We have received many letters expressing admiration for our April colored study, (Miss Dibble's pitcher) and we delight in calling attention to the beauty of line, the fine proportion of the bands, and the distribution of color. Of course no colored study can do full justice to the beauty of transparent colors on porcelain, and while the blue in the broad band is not absolutely perfect, yet upon the whole it is one of the best colored studies we have seen and it is good enough to frame. Perhaps those who do not understand conventional design may pass it over as being difficult, but the artist has facilitated the problem by showing the proper spacing and the proportions. The design may be utilized in

various ways—for instance, use the broad decorated space for the rim of a plate, with the narrow decorated blue band on the inside. Then the idea of the medallions may be carried out in other forms. The original of all our colored studies may be seen at our office.

Again the KERAMIC STUDIO extends its thanks and congratulations to the kind friends who have helped to bring it safely through its second year. The outlook is brighter than ever. Everywhere an improvement is shown in decorative china painting. The growth of feeling for the artistic in Keramic work is attested not only by the rising interest in underglaze work, but by the more decorative treatment found in the overglaze.

Especially is the KERAMIC STUDIO delighted to note the wholly unexpected number of original designs submitted for its anniversary prize competition. There were nearly one hundred and sixty submitted, hardly one of which but had some merit of originality or technique.

Mr. Arthur Dow of Boston, now of Brooklyn, was asked to act as judge, Mr. Dow being a recognized authority on design, author of treatises on design and composition and himself a landscape painter of note. He kindly consented and the awards were made as follows:

For the best modern design adapted to some Keramic shape, \$10, Miss Katherine Sinclair, New York; second prize, \$6, Miss Emily Peacock, Brooklyn; third prize, \$5, Miss Katherin Livermore, New York; fourth prize, year's subscription to KERAMIC STUDIO, Mrs. Earle Sloan, Charleston, S. C. Mentions—Miss Edith Loucks, Oak Park, Ill.; Miss Alice Sharrard, Louisville, Ky.; Mr. Frank Browne, Tom's River, N. J.; Mr. Charles Babcock, Seneca Falls, N. Y.; Miss Marie Crilley, Irvington, N. J.

For the best design adapted from Historic ornament \$6, Mrs. Dante C. Babbitt, Larned, Kan.; second prizes, \$5 each, Miss Edith Loucks, Oak Park, Ill., and Miss Margaret Overbeck, De Pauw University, Greencastle, Ind.; third prize year's subscription to KERAMIC STUDIO, Miss Katherin Livermore, New York.

For best naturalistic study in black and white, first prize \$5, Miss Louise M. Jenkins, Columbus, O.; second prize, \$4, Miss Alta Morris, Columbus, O.; third prize, year's subscription to KERAMIC STUDIO, Miss Mariam Candler, Detroit, Mich. Mentions—Mr. Julius Brauer, Chicago, Ill.; Miss Jennie Smith, Bridgeport, Conn.

We were so rash as to say in announcing the competition that we would purchase all meritorious designs not eligible to prizes. The KERAMIC STUDIO does not like to retract, but there were so many meritorious designs that we were obliged to limit ourselves to the purchase of about fifty of the *most* meritorious. We are pleased to note the liberal and broad-minded manner in which most of the unsuccessful competitors have received the awards. This fact alone demonstrates more than anything else the stride toward the real artist's standpoint, and another year we have no doubt these unsuc-

cessful ones will have learned from this year's awards and our next twelve months' instruction to do so well that their names will stand as high as any, and if not they have shown that they have the sense and spirit to "try again."

There was some doubt at first as to the awarding of the prizes for naturalistic designs, as many of the best were not adapted to ceramic forms, but on referring to the KERAMIC STUDIO we found it was not stated that they should be. Two plate designs from Historic ornament were so equally good that we were obliged to give two second prizes instead of one. We give the first and second prizes in this number, the third and fourth in the next, and the mentions in the succeeding numbers. Altogether we feel that we have cause to congratulate ourselves and our readers on the goodly array of designs which we have secured for the coming year, and it is also cause for congratulation that the work *refused* was so good that it promises well for the continuance of the work.

Doubtless many may wonder at the decision in regard to prizes, as many of the second, third and fourth prizes are much more elaborately executed than the first. In the first place it is much more difficult to make a simple design than an elaborate one. This sounds paradoxical, but is nevertheless true. To make just the right form to fill the space without having to add a little here and a little there is a difficult problem. It takes art education of the right kind to bring one to a realizing sense of the good taste of simple things as compared to the elaborate. We have all realized this more or less in regard to dress and other matters, but in art the very affection we have for it misleads into adding one loving touch after another until we have, so to speak, killed with kindness. A design is perfect only when it would be spoiled by adding to it or taking from it in the slightest particular. The simplest things are always the best, but the commonplace things, however simple, are worthless. Let your designs be simple, but an expression of *your own* thought, not a slavish imitation of some one's else nor a thought common to everybody. You can be original by making a design from a flower as you see it, not as you remember that some one else drew it. Be original, be simple.

We call the attention of subscribers to the change in club rates. Hereafter the maximum discount will be 50c. per subscription on clubs of ten or more yearly subscriptions.

Many contributors send us designs in tubes, wrapped in paper and closed at both ends. The result is that the P. O. charges us letter rate. If your designs are not secure enough in the tube, run a string through it and tie the string around, but leave both ends open. Write on the address the mention "Artist's copy" and your designs will go at circular rates, that is for 2 or 3 cents, instead of 12 or 15 cents, the greater part of which we have to pay.

We have received the new catalogue of the Osgood School with much new matter, especially instructions for use of paste and enamel

Word has just come to us that the chief contributor to our Collector department, Mr. Edwin Atlee Barber, has been appointed to be the Curator for the Pennsylvania Museum and School of Industrial Art, the post left vacant by the death

of Dalton Dorr. Mr. Barber is well fitted for his new duties, and we bespeak for him great success in his new undertaking.

TREATMENT FOR MILKWEED (Supplement.)

Marshal Fry

USE Black, with a small touch of Yellow Brown mixed with it for the grey of the down, and Yellow Brown and Albert Yellow in the warmer shadows. For the seeds use Shading Brown, Black and Yellow Brown.

Before painting the fluffy edges of the down get a bit of the background started with Yellow Brown, Brown Green, Royal Purple, Shading Brown and the new Auburn Brown. Then with a large, flat, moist brush, wipe out the edges, also the down on the flying seeds by planting the brush at the seed and making a quick stroke outward. The blue at the top is Aztec Blue with a bit of Black added.

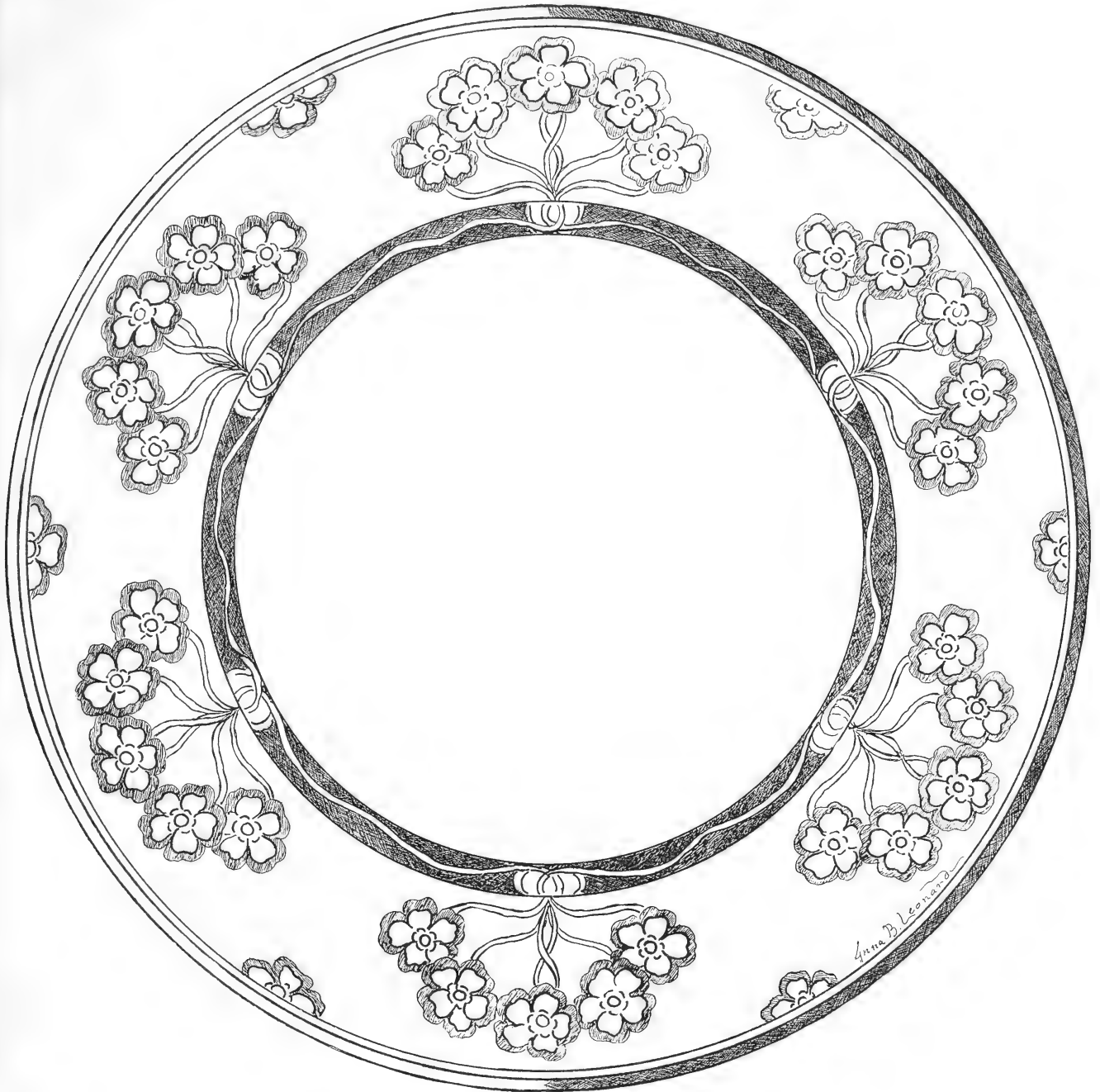
Before firing and when color is quite dry after standing a day or two, a beautiful quality of white can be obtained by dusting Royal Copenhagen Grey and also a very little Copenhagen Blue over the edges of the down. Do not dust all over the down, but on the edges, as it is necessary to lower the key of the white only where it nears the dark background. For dusting use sterilized lamb's wool (Surgeon's Wool), and the painted color should be dry enough to admit of bearing on quite heavily when rubbing in the color. Over the background dust Yellow Brown, Brown Green, Meissen Brown, Auburn Brown, Royal Copenhagen Grey and Copenhagen Blue.

The second and third painting are similar to the first, and the last time the article is dusted use a great deal of Copenhagen Blue over the browns in the background. It will qualify them and make a good tone.

OUTLINING

A BEGINNER needs much practice in making proper outlines which are used in conventional decoration or rather for flat designs. Any powder color (or even paste) when mixed with sugar and water will make a beautiful outline with a fine pen, and there can be as much feeling in a pen outline as a brush outline and it can be done in half the time. If one will take Ivory Black in powder form, and add to it one-fourth Dark Blue in powder form, then add either a little sugar, (or else a syrup of sugar and water) thinning with water, a perfectly fine and even line may be obtained. A pen may be used also with colors ground in turpentine and medium and for gold outlining. As the design is flat, the whole character of the flower or form depends upon the outline; it should be firm and even, and show a certain snappy crispness that only practice and familiarity with your subject will give. A hesitating, thin, weak outline will ruin the best of designs and give the work a very amateurish appearance. It is absurd to call this part of the work mechanical, for one's individuality is plainly shown in every stroke, and a design well outlined has no resemblance to the stamped work from which many judge. There is a great wave of interest now in everything done by hand which is encouraging to decorators, who above all others like to feel that their work is appreciated, and it is the *artist* whose touch is never disguised.

Fat Gold. Gold to be used by the gilders which has been fattened by the addition of fat oil.



BLUE AND WHITE PLATE DESIGN—ANNA B. LEONARD

THIS design is intended to be carried out in pale grey blues, rather suggesting the tones of the pale blues and greys of the Royal-Copenhagen. Use Dark Blue (Lacroix), a little Ruby Purple, and a touch of black with one-sixth flux. Mix enough of this combination for the whole design and use it quite pale. Instead of having a darker rim around each blossom as the pen and ink drawing indicates, an equally effective treatment is to leave the space white with only a blue outline.

This design may be carried out in red and gold, making the blossoms with Capucine Red and a little Pompadour Red (German) after outlining the whole design in a darker shade of red (by using black). The dark space around the blossoms may be filled in with gold. This treatment without a background will look too glaring, so soften the background by a fine gold dotting or else use a fine all over pattern of gold. Any color may be used or the design may be carried out in copper lustre and gold.



SALES OF GREEK AND CHINESE POTTERY

THERE was an important sale of Greek and Chinese pottery a short time ago at the American Art Galleries in New York.

The collection of Greek pottery and glass was imported by Mr. Henry de Morgan and contained some extremely rare and valuable specimens. Among interesting pieces were twenty-five to thirty terra cotta statuettes, some of the most remarkable being the Leda from the Lecuyer collection, dating from the third century B. C., the group of Niobe and her daughters from the same collection, and an Aphrodite of the fourth century from the Castellani collection. There were a large number of decorated vases, including very early specimens, such as an Ionian amphora and a kylix of the seventh century B. C., most of them, however, dating from the sixth, fifth, fourth and third centuries. Not less remarkable was the collection of old glass, Roman and Greek, dating mostly from the fourth century B. C., to the second century A. D., and including some marvelous iridescent pieces. We doubt if the sale was much of a financial success, as prices were generally low.

The collection of Chinese potteries and porcelains was partly formed from the collection of Yang Lin Sang, late treasurer of the Pekin government, partly of specimens chosen by Takee, the Shanghai connoisseur, others being from the stock of T. B. Clarke, the New York dealer. As is always the case there were together with a number of very fine genuine old pieces, many modern imitations, the latter being from an artistic standpoint as interesting as the real old pieces, but not so to the collector. There are in New York to-day some of the finest collections of old Chinese porcelains in the world, and it must be said that New York collectors as a rule are far from being inexperienced novices and know old Chinese as well as some of the best experts.

But where is the expert on old china who does not make mistakes sometimes, especially in the case of old Chinese porcelains so cleverly imitated by the Chinese themselves. The writer knows of a beautiful blue and white vase with the mark of the Kang-he period which was pronounced by all experts as a genuine old piece. The inspection of the base of the vase showed that it was the real old paste without any doubt, and nobody would have suspected the piece of being an imitation, if by mere chance the owner had not discovered that the base could be unscrewed. This base was the bottom

of a genuine old vase, but the vase was an imitation, and the work had been so cleverly done that it might have remained undetected forever if the owner in handling his vase had not accidentally felt that the bottom moved.

In all sales of this kind it is certain that a number of counterfeits are sold for genuine pieces, but also that many genuine pieces which are suspected of being counterfeits sell at bargain prices. Prices were generally low in the Clarke sale. The top figure \$1,700 was paid for a soft paste enamel vase 16 inches (Yung-Ching). We noticed also a peach blow bottle 8¼ inches (Kang-he) at \$1,400, a blue and white temple jar 14½ inches (Kang-he) \$1,250, a sang de bœuf vase 16½ inches \$1,125.

Among the most interesting and unusual pieces of the collection were about a dozen vases of the Han period (220 B. C. to 200 A. D.), glazed pottery of a greenish color, the glaze having almost disappeared under silvery incrustations. It seems difficult to imagine that these pieces were not really of the greatest antiquity. Has the art of counterfeiting been carried so far by the Chinese that modern vases may seem to be 1,000 years old? It is doubtful. However all these Han vases sold at comparatively low figures, the highest price paid being \$625, most of them selling for only \$200 or \$300. It is worthy of notice that they were all bought by a dealer.

Among other pieces which sold at low figures we noticed some splashed red vases, especially a tall gallipot vase, crimson and deep purple, a wonderful piece from the potter's standpoint, but for some mysterious reason of little interest to collectors, which sold at the ridiculously low price of \$55. Another, a beautiful amphora, of large crackle grey ground, with remarkable splashes of deep red on both sides and near the handles, too symmetrical to be kiln accidents, brought \$30. Anybody who is familiar with the difficulty of producing these deep red glazes (in fact the secret is entirely lost to modern potters), will wonder at these absurdly low figures.

It will be interesting to collectors of Chinese porcelains to know that one of the finest collections in England has been sold to Duveen Bros. to be imported to this country. The day is not far off when the student of old pottery, instead of going to China or to the European museums, will have to come to New York to find the finest specimens of the old Chinese art.



TREATMENT FOR STUDY OF MILKWEED

Henrietta Barclay Paist

THE coloring of this plant is most restful and harmonious, a combination of greens and browns. It would be well to model the green of outside of the pods with Copenhagen for the first fire and wash with Moss Green, modeling with Brown Green and Dark Green for the second. The inside of the pods should have a delicate wash of Yellow Brown, mixed with Yellow, and the little inner pod the same color, stronger, and shaded with a Dark Brown, the stems are Green touched with Brown, the older ones entirely Brown. For the seeds use a rich Dark Brown, and the silk of the plant may be wiped out of the fresh background with a sponge or pad. By treating the background with the same shades as used in the plant, viz., Brown Green, Yellow Brown and White Rose (in place of Moss Green), a soft harmonious effect is the result.



Etching. The process of eating away the glaze, or a part of it, which is afterward covered with gold and gives a relief effect.



MILK WEED—HENRIETTA BARCLAY PAIST

LEA**GU**E The present month marks the close of the League's third triennial, and we take this occasion to glance over the work of the past three years—work which has not always been inspiring, but which, taken as a whole, has certainly counted for progress. The first year of the present triennial was devoted chiefly to learning who our members were and where they were. At its close, however, we had come to understand that in order to make the League widely known and to establish it soundly as a representative organization the same vigorous, determined efforts for improvement must be made as would be demanded in attempts at individual self-improvement.

At the beginning of the second year the **KERAMIC STUDIO** cordially invited us to use its columns for keeping League members and other interested readers informed of the progress of our work from month to month. To be able to communicate thus directly with our members has proved a signal privilege. The editors of the **STUDIO** renewed their generous offer for the present year, and the reports and circulars with which we have filled their columns, while they may not have materially enhanced the value of the magazine, surely testify to our appreciation of the editors' courtesy.

During the past year and a half we have been seeking to advance the interests of the League and its members by taking advantage of the opportunities offered to exhibit work in different cities in this country and at Paris.

By invitation of the Chicago Ceramic Association the League held its annual exhibition for May, 1899, at the Art Institute in Chicago.

From Chicago this exhibit was sent to Omaha at the solicitation of Mr. John R. Key, and there installed in the Fine Arts Building.

In February, 1900, the League shipped to Paris an exhibit of 256 pieces.

A small exhibit was made in June at the Milwaukee Biennial Conference of the G. F. W. C.

Notwithstanding the delays and the disappointments connected with the return of our exhibit from Paris, notwithstanding the great expense attending the exhibition at Buffalo, there is a good outlook for a strong exhibit at the Pan-American Exposition. In face of all the discouragements connected with these efforts the results seem fully to justify our persistence.

Through various periodicals and newspapers the aims of the League have become known and through the press we have secured the hearty support of men and women desirous of recognizing what is good and of encouraging all that is worthy in the American arts.

The annual meeting and the triennial election of officers will be held the last week in May at Buffalo. A programme of unusual interest has been arranged, which will be issued later. Men of influence in ceramic arts, potters, collectors, and connoisseurs, will speak, and it is hoped that a large number of League members may have the pleasure of listening to them.

MRS. WORTH OSGOOD, President.

The regular monthly meeting of the B. S. M. P. was held at Mrs. William Main's. Mrs. Worth Osgood, the newly elected president, occupied the chair. The social programme was most interesting. The subject, "The Value of Water Colors in Ceramic Art," was treated by Miss Josephine Culbertson, who gave a short talk. At the March meeting plates had been received from the Denver Club to compete with those from the B. S. M. P., the given design being poppies. It was the request of the Denver Club that they receive criticism of their work. Mr. Paddock was invited to visit the

April meeting of the B. S. M. P. to criticise. It was not only an interesting but valuable criticism that our society listened to. Miss Drake gave a sketch, "Fannie Barlow;" Mr. Solon, illustrations. Mrs. Ralph's young daughter, Miss Alice Ralph, favored the club with two vocal selections.

MARY LOUISE CLARKE,
Recording Secretary.

CLUB The Mineral Art League of Denver held its twelfth annual exhibition in April at the Brown Palace Hotel. This is next to the oldest ceramic club in the country (the first being the Cincinnati Pottery Club) and was founded in 1889 by Mrs. Anna B. Leonard, and has since continued its club work, taking an active part in the League and all exhibitions. Last year their exhibition included a collection of rare and costly antique porcelains, and this year there will be an exhibit of modern ceramics.

The Paris exhibit of the Atlan Club of Chicago has been placed at Tiffany's for exhibition.

The New York Society of Ceramic Arts enjoyed its fortnightly lecture by Mr. Arthur Dow April 1st at the studio of Mrs. Robineau, the members continuing their course until May 1st.

The Jersey City Club was fortunate in securing Marshal Fry at their last meeting, who gave a practical demonstration in designing and painting a vase.

IN **T**HE Mrs. Tromm has been carving and etching **S**TU**D**IOS panels for a home in Shelter Island. This has kept her closely confined to her studio, but the order is about completed and she is now receiving pupils. We understand that this is a thousand dollar order, and congratulate Mrs. Tromm upon her success in bringing her work to such a fine standard that it commands attention from architects and artists.

Mr. Caulkins of Detroit, and Miss Mary Chase Perry are in New York, making experiments on pottery and underglaze firing with the new Revelation kiln specially constructed for high temperatures. The experiments are made at the New York School of Pottery, directed by Mrs. Poillon. Everybody is watching with the keenest interest, and we will give an account of the result in our next number. A successful underglaze studio kiln will cause a revolution in pottery decoration by amateurs.

The headquarters of Miss Montfort's School of China Decoration will be in Buffalo for the summer, but the New York studios will remain open under the direction of Miss Pierce until June 1st. We have no doubt that many students while visiting the Fair will be glad of this opportunity to study with a New York teacher.

IN **T**HE A delightful quality of white undecorated **S**HOPS Japanese ware may be obtained. It comes in the shapes of beautiful bowls and vases, and has a small, even crackle, enhancing the beauty of the surface. This is especially attractive for the flat enamel.

The new color effects from Rookwood are now on exhibition at Collamore's, and we hope students may have the advantage of seeing them.

The undecorated china is becoming more plain and the shapes better and there is a tendency to work on smaller things, having a piece that shows quality rather than quantity.



E. L. HENRY.



CHARLES VOLKMAR.



L. F. HURD.



A. G. PLUMB.

STEINS OF THE SALMAGUNDI CLUB

OUR readers will remember our article in May 1900 number on the steins of the Salmagundi Club. Every year twenty-four steins are decorated by the members of the club and sold at auction, the proceeds to be devoted to the Club's library. These steins are turned and fired by Mr. Charles Volkmar, decorated on the clay and left nearly unglazed, being only finished with a slight smear glaze. Besides their artistic merit, these steins will, undoubtedly, be some day very valuable to collectors.

This is the third year the sale of steins has taken place, the twenty-four steins bringing \$525. We are pleased to illustrate some of them on this page.



CHARLES J. SINDELAR.



POTTERY AND PORCELAIN

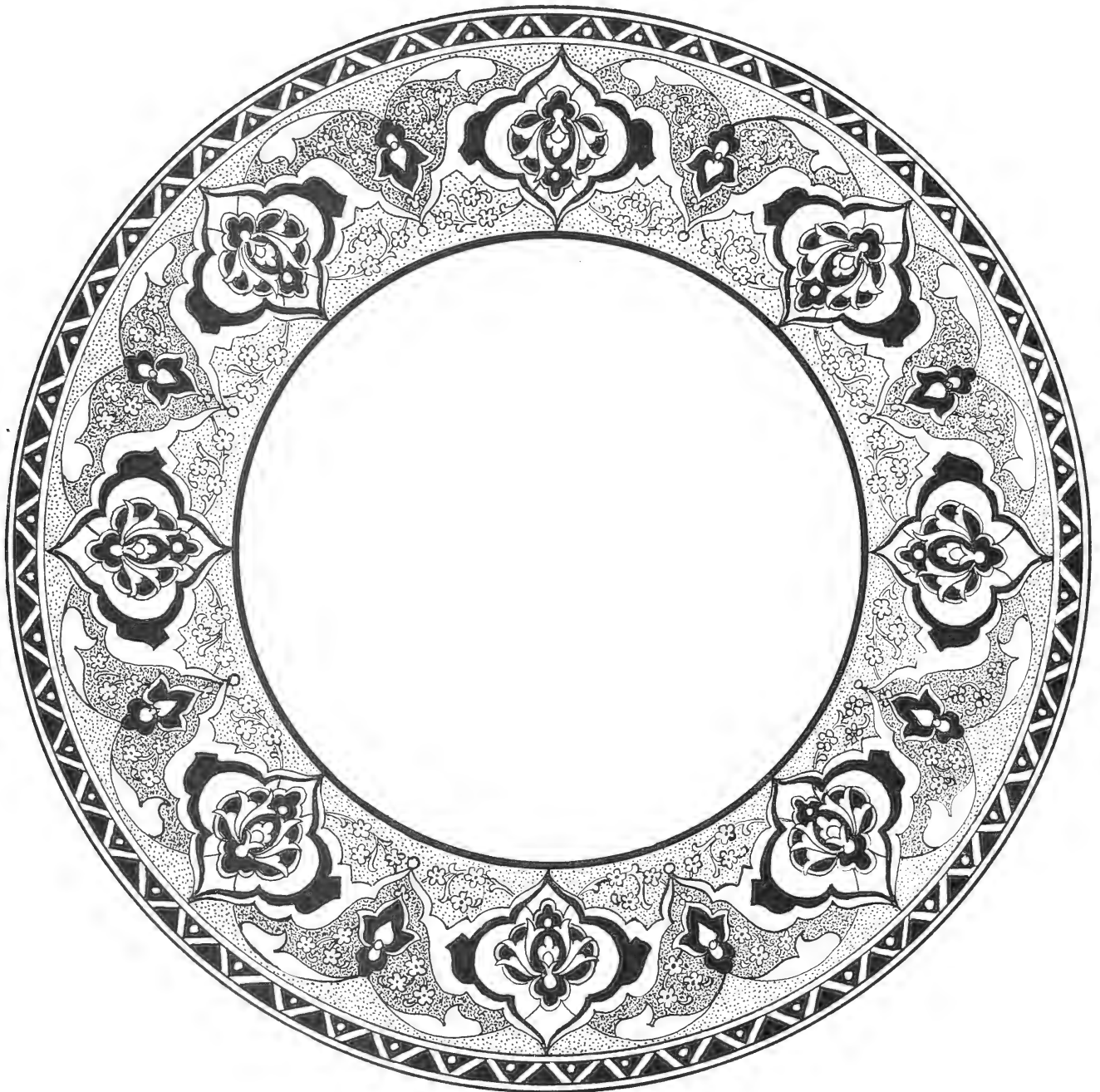
The distinction between pottery and porcelain is evident to every person with the least bit of observation. Pottery is made from baked clay, and though frequently glazed, is always opaque. Porcelain, though its chief ingredient is the same substance, is mixed with a fusible material which, combining with the infusible clay, results in making a semi-translucent substance which is afterwards glazed or otherwise decorated.



CHARLES WARREN EATON.



F. L. MORA.

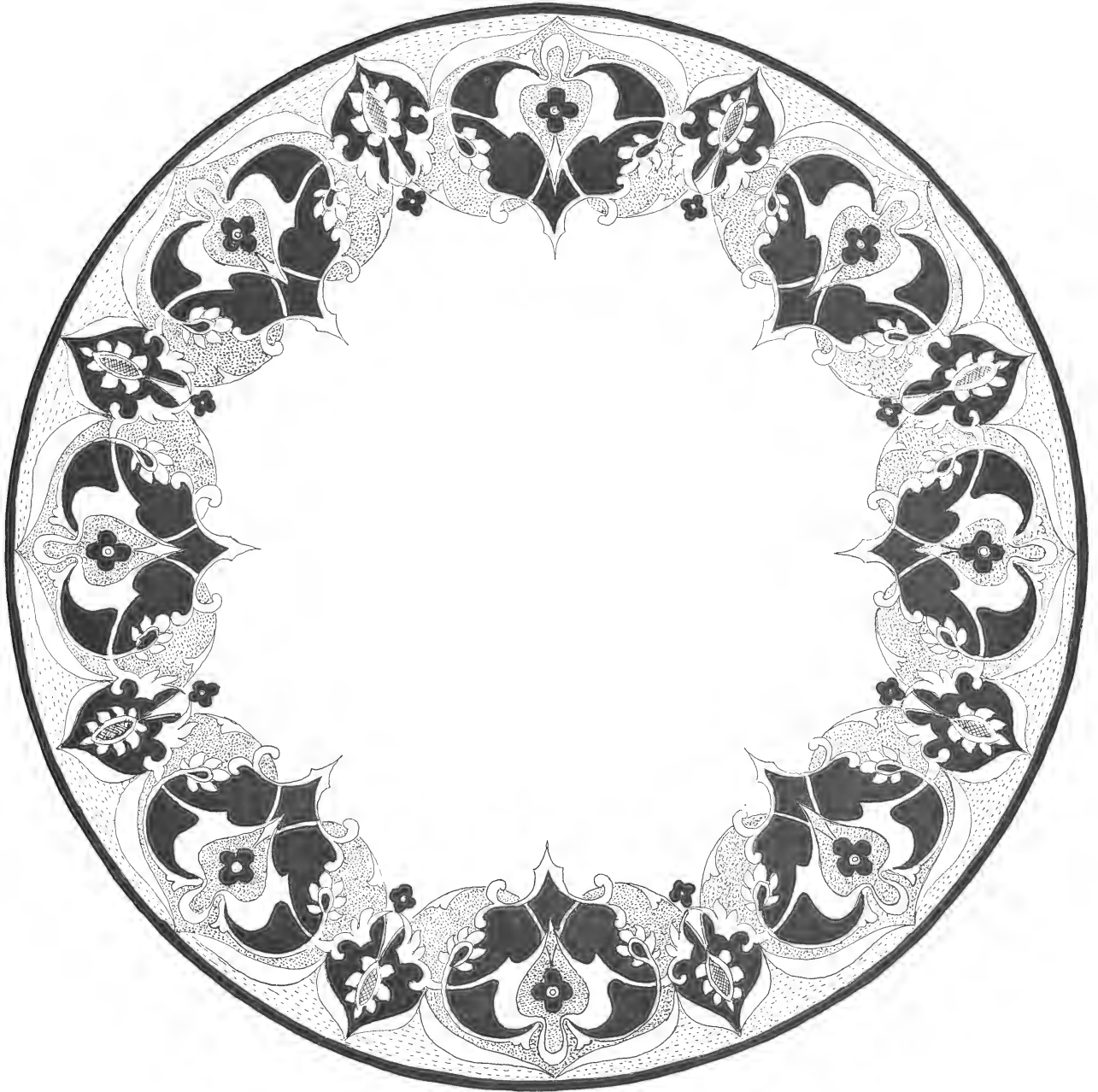


SECOND PRIZE, HISTORIC ORNAMENT—PERSIAN PLATE—EDITH H. LOUCKS

THIS design is treated in flat enamels of a dull Persian color scheme. The background is of a dull blue tint, the fine dotted portions are an olive green tint, the dark portions a dark blue enamel. The white parts of figures and border a light green or yellow enamel. The background of the conventional flower is a soft light yellow tint. The ornament is bordered with green enamel. Use yellow, blue, white

and green, with touches of red in flower forms. All in enamel.

The small flowers and scroll in the background may be simply outlined in black or in enamels. The jewels are white enamel. Outline all of this design in black. The dark part of the border may be of green in the dark portion of the outer edge for variety.



SECOND PRIZE, HISTORIC ORNAMENT—PERSIAN PLATE—MARGARET OVERBECK

THIS design is to be carried out in flat enamels, color and gold, scroll forms in orange outlined in black and dark blue. The darkest part of designs in background gold or bronze, also the band at edge. Flower and leaf forms in enamels, dark blue for flowers at either side of large section, deep red brown, and a little deep purple for flowers

in middle of large and small sections, all edged with a narrow band of turquoise blue enamel, with two shades of green enamel for leaf forms, all outlined in deep red brown and a little deep purple. The small flower turquoise blue. Rest of background greenish blue, lighter and darker as indicated in design.

KERAMIC STUDIO



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1 MR. C. F. LISBERG.
3 MR. C. MORTENSEN.

2 MR. G. RODE.
4 MISS M. HOEST.



MISS J. MEYER MISS A. SMIDT MISS T. MEYER MR. G. HEILMANN MISS A. SMIDT

ROYAL COPENHAGEN PORCELAIN

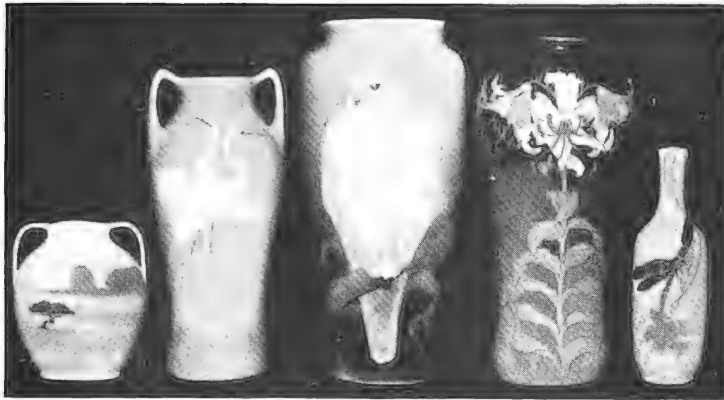


Y courtesy of Mr. Dalgas of the Royal Copenhagen Manufactory, we have the great pleasure of offering to our readers some selected illustrations of the latest work done by the Danish artists. Many more photographs were sent to us. Lack of room prevents us from reproducing them all in this number, but our readers may be sure that we will give them later on, as every piece is interesting and suggestive, a lesson to the decorator. So much has been said in regard to Copenhagen porcelain, its beauty of texture, the charm, refinement and infinite variety of its decoration, that it is unnecessary to repeat that this manufactory occupies to-day the foremost rank among the artistic potteries of the world. At the Paris Exposition, it was honored with two grand prix and two gold medals, and in the jury's classification of the relative value of different factories, was placed before all others, Sevres alone excepted.

For the history of the manufactory and the processes of fabrication and decoration, we refer to our article in issue of May, 1900. Nothing is apparently simpler than these porcelains. A little grey, blue and green, and sometimes traces of a soft faded red; that is all, but these few colors are used with such a thorough understanding of decoration, such a wonderful technique, that any one familiar with the difficulties of handling underglaze colors fired at very high temperatures, wonders at the perfection of the work and minute precision of details.

From an artistic point of view, it is probably an advantage that so few colors will stand the high firing of porcelain, as it gives the pieces and the decoration the mark of a very refined art. The principle which has always guided the Danish artists and explains their phenomenal success is that the artist must conform the decoration to the material which he uses, so that the decoration and material must make one. As Mr. Dalgas expresses it in his letter to us, porcelain is the refined, beautiful *female* ceramic body, which suffers no raw or violent treatment, as its peculiarities are grace and distinction, and it is certain that the use of these few shades adds greatly to the refined charm of the whole.

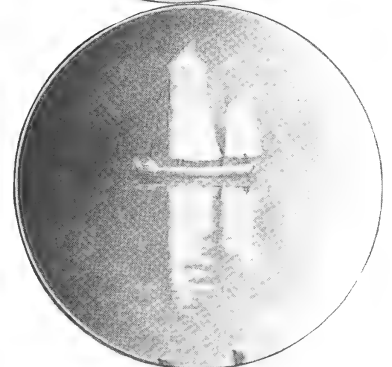
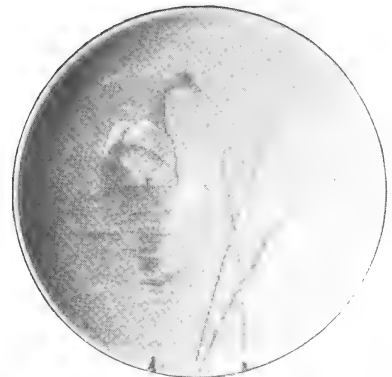
Quite different are the other ceramic products, and if we should follow the suggestion of the Copenhagen artists to classify them by sexes, we would have as the extreme opposite of porcelain, the ceramic stoneware (*grès* of the French), so much used now by European potters, the body of robust shapes, powerful modeling and intense coloring, the true *male* ceramic body, whether it is used in the making of vases or in architectural decoration. Between porcelain and *grès* stand the sexless faience, the bodies of soft clays and lighter firing, with their unlimited possibilities of decoration. We find them as delicate and refined as porcelain in Rookwood, sober and dignified in shape and color in Grueby, a magnificent display of colors in the single color pieces of the old Chinese, a charming combination of artistic design and color in the old European faïences, Delft, Rouen, Nevers and others.



MISS J. MEYER MISS M. HOERST MR. N. M. FISCHER MR. G. RODE B. NATHANIELSEN

It is to be noticed that if artistic faïences have attained a rare degree of excellence in this country, especially at Rookwood and Grueby, *grès* remains very little used, and porcelain manufacture has been confined to the making of ordinary tableware. Europeans have thus far the monopoly of artistic porcelain, but there is no reason why it should be so, as we have in this country large deposits of kaolin and all materials necessary for the manufacture of the best porcelain. We hear so much about the founding of schools of pottery, and there is among our decorators such a strong feeling that the time has come to give up the old styles of decoration and to turn to more serious and thorough work, that undoubtedly the next generation will see the birth of artistic porcelain manufactories on this side of the Atlantic. To the artists who will undertake this work, the Copenhagen ware will be a constant source of inspiration, not that it will be necessary or desirable to imitate them. The Copenhagen style of decoration is essentially Danish, and should be left to the Danes. The possibilities in decoration are unlimited, but the principles which underlie true decorative art are immutable. Two of these principles as applied to ceramics are, first that decoration should be adapted to the body in use, second that it should be fired at the same temperature, thus forming with it a complete and harmonious whole, and these two principles have been the constant guide of the Danish artists. There is a third principle quite as important as the others, which they seem at times to forget, it is that the decoration must remain conventional, that a too faithful copy of nature is not true decorative art. This has been the great mistake of overglaze decorators, and it seemed that underglaze decorators, with their limited use and control of colors, the impossibility of retouching and refiring, would be forever saved from the great temptation of copying nature, of making painting and miniature instead of decoration. But the Copenhagen artists have acquired such a skill in the control of their colors that they more and more incline to naturalistic effects. This will be apparent to our readers, if they compare the reproductions of Copenhagen pieces which we gave last year and our illustrations in this number. The color effects remain necessarily conventional, but the decoration becomes more and more true to life. The effects are exquisite and the skill marvelous, but it is a dangerous tendency and we would like to see these clever artists remain within the broad lines of conventionalism.

Among the pieces which we will illustrate later on, are interesting pieces of modeling, especially animals, lions, seals, tigers, &c., exquisitely modeled in the beautiful porcelain paste of Copenhagen, also vases with crystalline glazes. The beauty of these glazes, which have been made by different potteries, Copenhagen, Rookwood, Sevres and many others, is, unfortunately, entirely lost in the photographs. Another kind of glaze, quite special to Copenhagen, is what they call their catseye glaze, a chatoyant brown glaze, having very much the appearance of the stone known as "catseye." This is very difficult to make, and although the Copenhagen chemist, Mr. Engelhardt, has known for six years how to make it, only six pieces have come out of the fire successfully, and are unique and priceless specimens.



5 MR. G. RODE.
7 MR. G. RODE.

6 MR. ST. USSING.
8 MR. G. HEILMAN.

CHINA DECORATIONS ON FURNITURE

Fanny Rowell



COMBINING china decorations with the Verni Martin style of furniture in really tasteful ways, requires a knowledge of the way Verni Martin employed the Watteau style of painting in his decorations. Also innate taste must guide in reproducing the ideas. The tone given to the gilded furniture is of the greatest importance. The furniture should be of the French, Louis XIV. style, if possible, with carved legs, and as dainty as can be found. Pieces could be made especially by a cabinet maker, or by home talent, and left unvarnished for the decoration, and new furnitures may be bought that are made in excellent shape, well put together, but not finished as we would enjoy using them; of ugly color, that we can change by our decorations, but even if they are not of lovely shape, china closets, small desks, and quaint tables may be changed into beautiful pieces of furniture. If they have something of the daintiness of French shapes, it is astonishing to find how exquisite they are when they lose the glare of their factory freshness, and are toned and painted with artistic skill. Curved and mirrored pieces of furniture, bought for a small price, may be so treated that they become art treasures.

You may possibly find suitable pieces in your *garret*, or in the garrets of your friends, discarded because they are ugly. Many old pieces of furniture were made of quite ordinary wood and stained with time, never having been worth the polish of mahogany, but being in good shapes they are excellent for decorating in the Verni Martin style. Leave the fine old wood in stately elegance, but to the poorer wood that has found its way into good shapes apply a coating of gold paint, rub down with emery paper, apply a second coating of gold paint, and rub again to get quite smooth. Then tone by rubbing into the surface *terre verte* in oil colors in some places, and in other parts, burnt sienna. The greenish tone should predominate on the gold. The landscapes usually take on a sienna tone. Decorate with palette of oil colors. The decoration almost makes over a shape. The result does not seem to depend so much upon the shapes as upon the decoration, for an ugly shape skilfully treated may become graceful. Ignore angles. Get away from them as you would from everything unlovely. Change angles in the shapes by curving the decorations. Scrolls forming panels, borders, and holding festoons, beautify a shape immediately. Varnished furniture should be sandpapered before the gold is applied.

What kind of gold or lacquer?

Just ordinary gold paint and liquid, not the precious material, the real metal, we use on china. Not having to go through the fire, the quality is not so important. It becomes mellowed by time, and more beautiful in tone. The object is not to get a brightly gilded piece of furniture, but one having lovely tone of gold with old faded decorations. The art stores and paint shops sell the gold and medium. Buy both in quantity. The work may look crudely bright at first, the toning with *terre verte* and sienna in places will bring it into harmony.

Tiny roses and forget-me-nots in sprays are used abundantly on the furniture, in panels, on borders, in bouquets, in horns of plenty, and in festoons. Tone the painted flowers with *terre verte*, slightly rub over with sienna, if too clear and bright. When dry, varnish and oil. If the varnish should crack, it gives an excellent effect. Wax to a fine

polish. Verni Martin gave to the wood work a very high polish, which may be imitated by using white varnish over the gilded and painted wood and afterward polishing with wax.

This style of rich furniture brightens a room. It is so decorative and bright, so dainty and altogether charming that it is well worth the work of decorating. The china panels that may be inserted are highly ornamental. French china panels come in oval shapes, of many sizes, and when finished should be inserted in the wood, and kept secure with borders of brass. The brass comes by the yard, and may be bent around any shape. Brass binding may be used lavishly on the furniture, and should also be toned with *terre verte* and sienna.

Large china panels or tiny ones may be placed in the furniture, as centre pieces of panels, under handles, or at regular intervals on borders.

Cabinets made after shapes of Sedan chairs may appropriately have these panels inserted. Paint French landscapes on the china as if seen through arbors with the foliage of the arbor in the foreground, and paint figures, if you are proficient, of love lorn swains and maidens, or grand ladies with powdered hair, and the attendant courtiers that go to make up that Boucher and Watteau period of romance.

Have the china tone in well with the color of the decoration about it. Tone it down to sienna and browns. Fire for a high glaze.

Table tops have been beautifully painted, but often foolishly mounted. They should be considered as only large panels and placed in furniture accordingly. With one large circular table top, or with tiles a useful table may be made. Set into a wooded table with plaster of Paris and water. Firmly set the china becomes a useful table—a chafing dish table perhaps, not merely a pretty stumbling block for ornament only. Such a table with tiled top is excellent for wood carving or wood burning.

Tiles set firmly on furniture with brass finishings can scarcely be broken. Even the small panels are permanent, for they are against a solid background, and protected by an edge.

The finest of gold work, paste and enamel may be put upon the panels. The more exquisite the better for combining with Verni Martin furniture. Panels of china to combine with burnt wood may be treated in a heavier and darker way if the wood is to be kept dark. The style of the design of furniture and carving must guide the work on the china that ornaments it. Very elaborate work and picturesque treatment suits the gilded French furniture.



TREATMENT FOR MILKWEED DESIGN

Mary Alta Morris

FOR the most prominent pods use Yellow Brown, Brown Green, Finishing Brown, light. Air Blue in high lights. For seeds use Meissen and Finishing Brown. Ivory Yellow for silk like down, shade with Grey for flowers, taking out high lights white. Paint some of the less ripe pods with Yellow Green, Yellow Brown, Brown Green, adding a touch of Black to green for grey tones.

In retouching strengthen above colors making them warmer or cooler in tone as required. Avoid getting them too brown, or green, keeping more in the grey tones.

Lay in background with Ivory Yellow, Air Blue and Pompadour, shading in browns and greens at base.



SECOND PRIZE, NATURALISTIC STUDY—MILKWEED—ALTA MORRIS



FIRST PRIZE, MODERN DESIGN—CATHARINE SINCLAIR

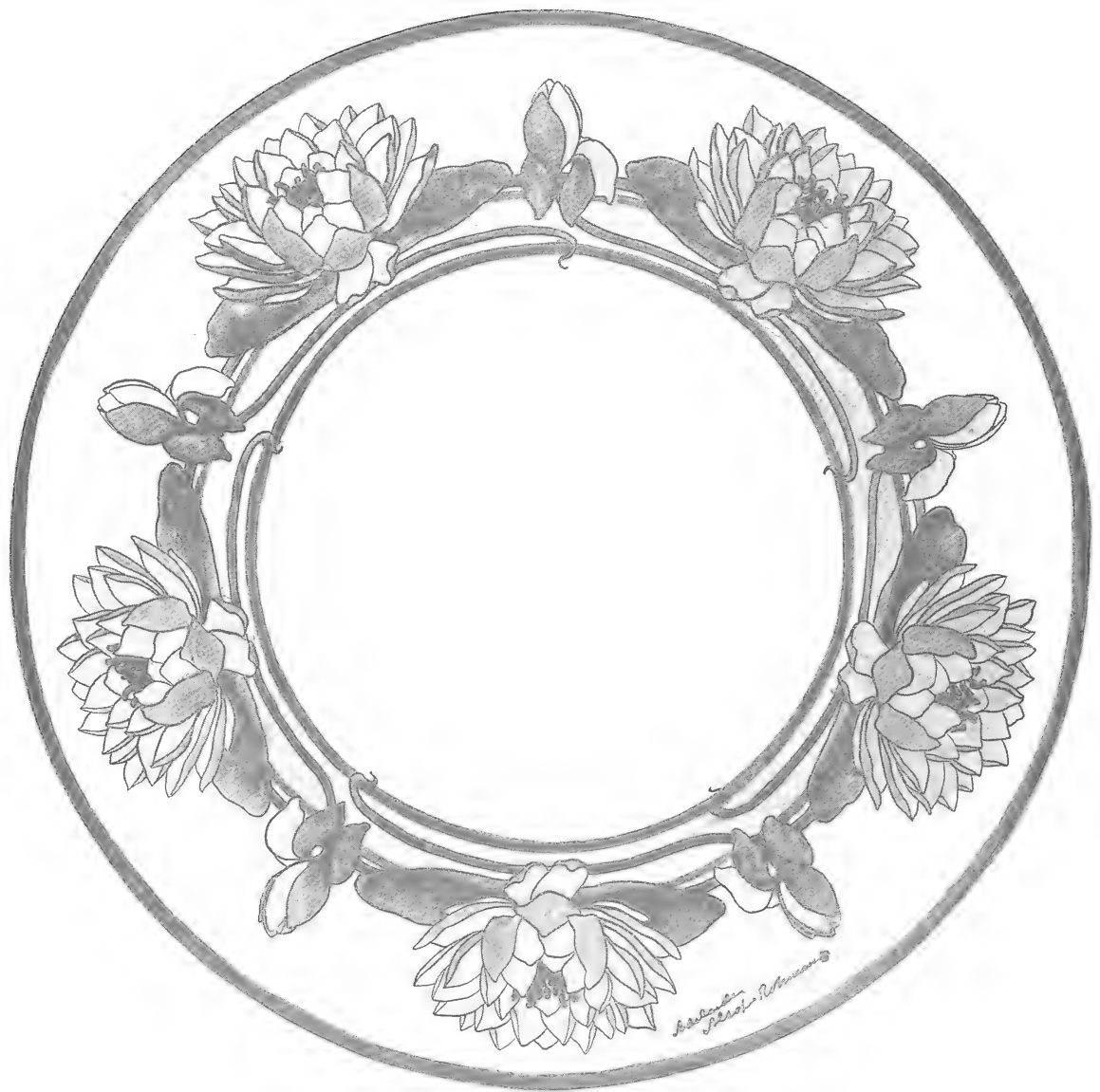
THE treatment of this plate is very simple. Divide plate into six parts and trace in design. Then wash in color, a light grey blue being desired.

For color, mix dark blue (Lacroix) with a little black,

ruby purple and deep blue green, not forgetting flux. Paint in without shading making the flowers a little lighter in color. If a darker tone is desired use same color and fire a second time.



FIRST PRIZE, NATURALISTIC STUDY—E. LOUISE JENKINS



POND LILY DESIGN FOR PLATE—ADELAIDE ALSOP-ROBINEAU

THIS design is suitable for a salad plate or could be adapted to entire service for country house. It is particularly effective in Copenhagen Blue.

For treatment in color make border Copenhagen Grey, lily white with flat shading of Copenhagen Grey and touch

of Royal Green and Copenhagen Blue; center Albert or Orange Yellow; leaves and stems, Royal Green and Copenhagen blue mixed to make a bluish green. If color comes out too brilliant tone with Grey for flowers, outline in Shading Green or Dark Green.



MILKWEED—MARSHAL FRY

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MAY SUPPLEMENT

TREATMENT FOR ROSES

E. Louise Jenkins

A FEW GENERALITIES.



ONE of the many things needful in china, as well as other painting, is to centralize the design. Recognize the "feature" and never again lose sight of it. By finishing up in this piece the individual roses to equal value the design at once takes on a flatness that rivals the surface of the plane. In naturalistic painting strong contrasts spotted here and there and all about, destroy the depth of the mass and take away all the atmosphere at one blow.

The two roses in the centre of this piece are the "feature" and all else must subserve to them. This, however, does not mean that the "all else" may be less thoughtfully painted—quite the contrary—for things suggested are even more difficult to do than the ones that define themselves. Their secondary position must not be an excuse for their being "half done" or neglected, but the effect must bear evidence of being thought out and wholly intentional.

Avoid always—in a background—a "coat of many colors." A background must as the name implies, be kept strictly back. It will be an advantage in working out this design to put in the background first, which of course necessitates an open oil, and sufficient *time* to complete the piece for first firing in one sitting. By this plan dividing lines will be soft and harmonious that are otherwise often as sharp as glazed paper edges. A double advantage is gained by allowing the ground color to slightly infringe upon the outlines of the drawing, as by painting into it the lines are softened and the objects partake of the colors surrounding. The harmony is then better. The background on light side of oval may shade from brown green at the top, into soft grey by the roses, made of Copenhagen with a little rose and lemon yellow in it to keep it from being blue; thence into lemon yellow toned down with yellow ochre and brown green with just the slightest flushing of Pompadour. On dark side use brown green with yellow ochre and shade into dark brown (Bischoff's) and ruby at the top of oval.

It is better always in painting a design on china to begin with the flowers and leaves that are *under* and in shadow and keep working up to the prominent ones. This insures better edges and proper places. Therefore, begin with the red roses at the top, and paint them for the first firing with ruby in the lights, and Roman purple and dark brown in the shadows, allowing them to be quite lost in the brown and ruby ground. The rose between the red and white ones, will serve as a half tone and should be painted with rose on the light side and ruby and brown in the darks, blending, as do the others into the colors above. Retouch with ruby, Roman purple and dark brown. The two white roses are the central feature. For the shadows use Copenhagen with a touch of Roman purple and lemon yellow, intensified for retouching with a trifle black and Russian green. The centres are yellow, toned down in second and third painting with yellow brown and brown green, and in the finish a nice little touch of brown red.

The open rose by the white one, is a delicate creamy pink, ivory yellow on the upper, and rose on the lower edge with yellow rose and brown green for the centre. A little brown red on the stamens and pollen will tone it up to the white roses. The two indistinct roses on left edge and the half blown one are of delicate rose and ivory. They must be softly painted and blended into the gray ground, a light pow-

dering of Russian green will make them quite unobtrusive, prettily transparent, and produce an atmospheric effect. The painting must be dry enough to take but little of the Russian green or the effect will be gaudy. The two roses on the lower edge of the oval, being separated from the rest of the design, may be in yellow that scarcely defines itself from the yellowish background. Retouching with warm gray, yellow ochre and a very little Pompadour—and gold gray for stamens—will keep them quietly in their place.

The leaves should be rather flat and simple. The soft gray ones are made of deep blue green, with a little brown green, the delicate ones near the roses of Copenhagen and rose and lemon yellow. For the green leaves use moss green, retouch with brown green and deep blue green. Paint the stronger ones with brown green, retouch with brown green and dark green, but let the leaves generally, especially on the dark side of the oval, be almost lost in the background. In no instance must one feature of the painting be independent of the others, *all* must partake of some of the coloring of the surroundings. The leaves by the red roses must have some purple reflecting on them, and so it is with the white roses, and indeed with *everything*. Herein lies the charm or discord of the finished piece.

Powder the red roses with Roman purple and dark brown, the dark brown green portion of the background and the roses cutting into it with brown green, dark green and a little Roman purple, and near the yellow roses at the lower edge a light dusting of yellow ochre will be effective. And remember, always keep the edges soft.

WATER COLOR.

Have the paper well soaked, so it will lie flat on the drawing board, but blot the superfluous water off the surface. Locate the main feature; study the coloring for the design, and make first your mental picture. Beware of detail, the stumbling block that lies in all roads that lead to pictures. But on the other hand, do not clear it too broadly lest you may be accused of never having known it. Paint simply, and in masses of light and shade. A careful drawing is the first sure step in the right direction, the next is never forgetting for a moment that every leaf, rose and color must feel and show the influence of its nearest and often *next* nearest neighbor. Keep the values even throughout the working by quickly suppressing the slightest indication on the part of any rose leaf or bud to become discordantly prominent.

Begin with the white roses, keep the lights clear and the edges true. It is, you know, in this medium, easier to emphasize than to obliterate. For the shadows in white flowers use cobalt, rose madder and lemon yellow, with a little black to intensify, in the positive shadows. The pink flowers are painted with rose madder, a little carmine to strengthen, and sometimes purple lake to keep them from being too strong. The grays on pink roses should be put in after the body color has set, or the transparency may be destroyed. For the red roses use carmine for the first wash, to give what brilliancy they require, retouch with purple lake, and purple lake and olive green for the darks. If they are still too bright a flat wash of cobalt with a touch of purple and black will subdue them. The yellow roses at the lower edge of the oval are painted with lemon yellow and the shadows are gray rather than golden or brown.

Keep the background in gray and soft gray greens in the light portions near the pink and white roses, warm it up a bit with yellow ochre near the lower edge and the yellow roses,

at the top olive green with purple lake, add a little indigo and burnt sienna in the deepest tones.

For the tender green leaves use emerald green with lemon yellow, but as a rule, keep the leaves simple and flat and rather more gray than green. The addition of a little purple lake, or sometimes carmine, will tone down the brilliancy and crudeness of *green*. In this design pink (La France) roses would make a pretty substitute for the white ones.



Harmony is progressive construction. It is constructing by proper progressive stages, and there are two kinds of har-

mony, *the harmony of contrast* which we note in the dress of the Oriental woman of coppery skin, and blue and green and yellow in her raiment, and *the harmony of analogy*, which means the harmony of related parts, colors blending into shades and hues and tints as clouds blend as the sunset forms its colorings.

The harmony of analogy can be very easily undertaken. It is a blending of the reds, and from the reds to the oranges, and from the oranges to the yellows, and so on; from blacks to the grays and from the grays on to subtle hues. It is toning.



FIRST PRIZE, HISTORIC ORNAMENT—OYSTER BOWL AND PLATE—MRS. DANTE C. BABBITT

OUTLINE entire design finely with paste. Make dark part green bronze, scrolls green gold, and bands plain gold, and gold handles on the bowl. Either leave the center of plate and lower part of bowl plain or tint a delicate green, for which use apple green. Finish inside of bowl with a plain

gold line the same distance from the top as the first line on the outer part. Or the design may be outlined in paste, dark part gold, scrolls Empire green, excepting the central figure or part of scroll which should be plain china, also the two bands may be plain.

THE COLLECTOR

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p. c.—perfect condition.	rep.—repaired.
g. c.—good condition.	cr.—cracked.
f. c.—fair condition.	ch —chipped (state number of chips).
p. g.—perfect glaze or color.	sm. ch.—small chips (use only for very
g. g.—good glaze or color.	small chips which do not
f. g.—fair glaze or color.	spoil the piece).
b. g.—bad glaze or color.	br. x.—broken, piece missing.
scr.—scratched.	br. o.—broken, can be repaired.

STAFFORDSHIRE

Erie Canal, Dewitt Clinton, plate, 8½-inch, fine specimen,	\$32.00
Another, 8¾-inch, slight crack on edge,	20.00
Anti-Slavery plate, 9½-inch, p. c. and g.,	25.00
Union Line Steamboat, dark blue plate, 9-inch, p. c.,	20.00
City of Albany, dark blue plate, 10-inch, crack on one side.	18.00
Landing of Lafayette, dark blue plate, 10-inch, p. c. and g.,	15.00
States plate, 10-inch, fine color and glaze, rep.,	8.50
Escape of the Mouse (Wilkie), dark blue plate, 10-inch, rep., fine color,	12.00
Commodore McDonough's Victory, dark blue plate, 7½-inch, p. c.	
and g.,	10.00
Hudson River, black platter (Clews), 10 x 11, g. c.,	5.00
Lake George, pink platter, 10 x 11, 2 chips,	2.50
Caledonian deep plate, 10 inch, pink, p. c., and g.,	2.00
5 Pastimes plates, as illustrated, lot,	5.00

LUSTRES

Silver lustre sugar bowl and creamer, g. c.,	\$10.00
Silver lustre bowl, 6½-inch diameter, g. c., fine lustre,	8.00
Copper lustre pitcher, 5 inches high, 1½-pint, flowers on white band at	
top, g. c.,	3.50
Copper lustre creamer, 3½-inch, polychrome dec. on white band, g. c.,	2.50
Cup and saucer, flower dec. in lustres,	1.00

MISCELLANEOUS

Swansea porcelain tea set (date 1800 to 1820), tea pot, sugar, creamer,	
6 cups and saucers, pink lustre border, black medallions, g. c.,	18.00
Lowestoft cup and saucer,	2.50
Another,	2.25
Lowestoft 9-inch plate, scalloped edge, gold and red dec., p. c.,	3.00
Lowestoft sugar bowl and cover, slight cr. on edge.	5.50
Another, cr., and one small chip,	3.50
Lowestoft helmet creamer, perfect, 4-inch,	6.50
Old Worcester plate, Chinese mark, birds in center, cobalt blue border	
perfect,	10.00
Delft polychrome plaque, very good specimen,	8.00
Delft blue and white plate, 9 inch,	2.00
Delft polychrome plate, 9 inch,	2.50
Another chipped,	1.50

Our exchange column is open free of charge to subscribers. From subscribers only we will also be pleased to receive orders for special specimens, and will try to fill the orders in New York shops, at or inside of limits given, charging only 10 per cent. commission on purchases.

We advise subscribers who list old china for sale to consign the pieces to us, when possible, as it will make sale easier, they paying express charges.

O O O

LIVERPOOL PLATES

IN our December number Mr. Edwin A. Barber wrote an illustrated article on Liverpool plates and platters. These are of great interest to collectors because of their rarity, most of the black prints on Liverpool ware being found on pitchers and bowls. By courtesy of one of our subscribers, Mrs. Chas. Keeler, we give here the photograph of another remarkable plate, Washington's Tomb. This subject had been found before on pitchers, but we think it is the first time that it is mentioned on a plate. In the background is the tomb with the plainly legible inscription, "Sacred to the memory of Washington." In the middle of the plate the figure of Fame is seen running, carrying in one hand an olive branch, in the other the escutcheon of the United States with the fifteen stars. In the foreground the American eagle raises its head.

In front of the eagle is another escutcheon with the fifteen stars and a ribbon scroll bearing the motto, "E pluribus unum."

The history of this plate is that it was found in a wreck off Cape Ann, Mass., at the beginning of this century, and was one of the very few pieces found in good condition. As

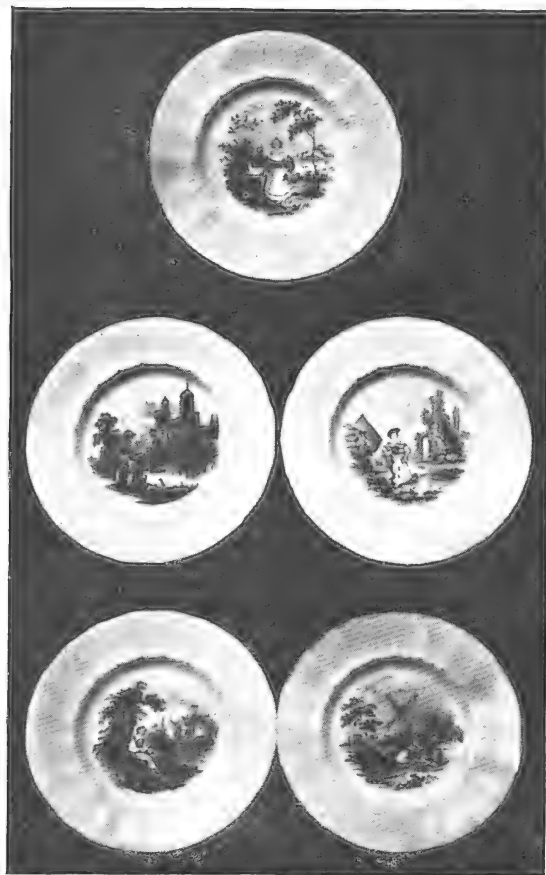


will be seen on the photograph, notwithstanding slight scratches and chips, it is well preserved, the black print in the center being remarkably clear and good. On the back of the plate is the impressed mark "Herculaneum." Most of these Liverpool pieces bearing American subjects were sent to this country in 1804 and following years.

O O O

WEDGWOOD OR WEDGEWOOD?

THE name of Josiah Wedgwood is inseparable from the history of pottery, but to the average mind is always associated with the variously colored specimens, usually blue, bearing white figures in relief. In the history of the potter's art no man is better known nor has the life of any other potter been more thoroughly written. As a worker, thinker and artist he has a pre-eminent place, and there is little in his life that is not worthy of study and imitation. He has always been an inspiration to the artist and an encouragement to the man who works at the potter's wheel. There is no progress without failure and no success without experiment, but to the observer it looks as though Josiah Wedgwood attempted little that did not bring forth fruitful results. This is easily accounted for by the fact that he mixed his clay with brains, and was not contented until he had achieved the best. In his very earliest experiments no piece was allowed to pass from his hands unless the modeling was perfect. In observing the work of other men of his times and later we can but admire a spirit that tolerated only the best, and allowed no faulty pieces to pass from his works. During the life of this man no seconds passed out of the pottery. The great variety in his work came from the restless mind of the thinker which always reaches forward to new results. His scientific inquiry is brought out in correspondence and his friends soon learned that his comparatively narrow field of art was broadened by a philosophical mind. He gained his results by personal effort. The Wedgwood collector soon learns that the most familiar



PASTIME PLATES

relief work associated with his name was but one of many styles produced by this potter, and soon comes to regard the beautiful cream paste of Queen Caroline's period as unrivaled now in this age of progressive art. Frederick Harrison in a recent lecture speaks of all art of the present day as lacking in originality and takes a pessimistic view of present art conditions. If it is true that art is entirely imitative then let us follow the best, and we can find nothing better than the *spirit* of Wedgwood to bring out of imitation, originality. It would be an advance step to-day if instead of much of the cheap and gaudy table furnishings we could find a substitute in the soft cream undecorated paste of Queen Caroline's day. I have often emphasized the fact that good decoration upon *poor* body is a waste of time and poor art.

There has just come into my possession two hand modeled cream white hot water dishes of early Wedgwood. One of these dishes has a tiny brown band to emphasize its perfect lines. They are eight and ten inches in diameter; are in one piece but hollow, and with a hole in the center into which hot water may be put, having a slight incision from which the water can be poured. Two simple but shapely handles adorn these pieces and their chief attraction is not in any decorative quality (which is entirely wanting,) but in the beauty of the paste and the perfection of form.

In studying J. Wedgwood's life we are somewhat sorry to find that deserving as he is of our respect and admiration the human weakness shown in his persecution of Richard

Champion casts a shadow over his career. In recalling the valuable work begun by Wm. Cookworthy and carried on by Champion in adopting and first using native clay, the student of art can but feel that a certain right and privilege for extended patent belonged to Richard Champion. This Wedgwood steadily opposed and with success; and without doubt brought on the overthrow and bankruptcy of the famous Bristol potter. It is but just to record that Wedgwood claimed that the progress of the potter's art would be hampered by any special grant to any worker, but even the most loyal of Wedgwood's admirers is obliged to regret his ungenerous position in this matter. Inquiry often comes as to the marks upon the Burslem output and questions as to the spelling of the name of Wedgwood are as frequent as those of the literary student concerning the orthography of Shakespeare's name. While "a rose by any other name may smell as sweet," the name of Wedgwood in any other spelling should be avoided by the collector.

It is not strange that such a success as Wedgwood's should find many imitators, and since the world is never wanting in a commercial spirit, that many efforts should be made to pass off other work under the name of the Etrurian pottery. In the early part of the nineteenth century some ambitious potters at Stockton-on-Tees, in the county of Durham, began to make porcelain after the style of that made by Wedgwood. In 1833 the firm was W. Smith & Co. North Shore Pottery was perhaps another firm working in Stockton at about the same time. In 1848 the firm at Etruria applied for an injunction against W. Smith and others of Stockton for using their name stamped or printed on pottery made to imitate their productions. The stamp used at these eastern potteries was *W. S. & Co., Wedgwood*. We also find W. S. & Co., Queens Ware, Stockton. While it is easy to identify these pieces after attention has been called to them they are certainly misleading. I have a copy of this injunction which sets forth the case of the claimants and acknowledges the position of the defendants. The document closes with these words:

"On the 9th day of November, being the Second seal in Michaelmas Term, 1848, Mr. E. Yonng as counsel for the above named plaintiffs moved for and obtained a perpetual injunction against the defendants in the terms of Mr. Bethell's motion substituting for the words, the month of December, 1846, the words the month of July, 1847; the defendant consenting to pay to the plaintiffs their costs, &c., &c."

I have not quoted in detail from this document, the main thing of importance being the fact that pieces bearing the name spelled with an *e* must have been made before 1847. A set of cream plates with many colored prints in center are here represented. They are commonly known and stamped as the *Pastimes*. They also bear the misspelled name of the Burslem potter and the letters W. S. & Co. The landscape with figures in old-fashioned costume also emphasize the period of manufacture. They variously represent youth in rural sports or occupations, as hunting, reading, sketching or lurching *al fresco*. One quaintly represents the maiden at the water trough with the broken pitcher. These are all especially interesting because so intimately connected with the history of the Wedgwood pottery. One also needs to beware of imitations marked Wedgwood & Co. The earliest specimens of genuine character seem to have usually borne the impressed word Wedgwood in capital letters of various sizes. This stamp is upon the two hot water dishes previously mentioned.

CARRIE STOW WATT.

SOME SCARCE ANGLO-AMERICAN DESIGNS

IN the collection of Dr. Joseph Bauer, of New Orleans, La., is an interesting plate, produced probably between the years 1836 and 1840, showing a view of the old Cathedral in that city. The plate is of nine-inch size and medium blue in



OLD CATHEDRAL, NEW ORLEANS.

color, with a border of passion flowers and small star-shaped blossoms, arranged in alternate groups. Beneath the design is inscribed "Municipality No. One." The city was divided into municipalities in the year 1836 and the front part of the Cathedral was demolished in 1849. On the right of the Cathedral is shown the old "Cabildo" or police station, still in use for that purpose, the upper floor being occupied by the Supreme Court, while on the left may be seen a similar building which was erected a little later, now used by the several district courts and also the Sheriff. Taking it all in all, the view represents the most interesting historical spot in Louisiana. So far as is known, but two other examples of this design are known among collections.



VIEW OF MOUNT VERNON.

Not less interesting, although of less rarity, is the dark blue sugar bowl shown in the second illustration, which bears on its side the view of Mount Vernon, with Washington standing on the lawn in front, watching a groom leading a prancing horse. In the background we obtain a glimpse of water with a ship at full sail. Beneath the design is engraved, "Mount Vernon, the Seat of the late Gen'l Washington." This of course was produced after Washington's death, probably about 1815, or possibly a little earlier.

Among the rarer southern United States views is one of

the Baltimore Masonic Hall, which is found on a small pitcher owned by Dr. and Mrs. G. L. Hurd, of Lakeville, Conn. The title is printed on the side beneath the design, but on neither of the views is the name of the maker given.

It is strange how long some of these old china designs remain concealed from sight, and suddenly appear in different parts of the country, simultaneously. It often happens that when a view that has never been seen before by collectors turns up, one or more additional examples are likely to come from their hiding places of nearly a century soon afterwards. A few months ago a design entirely new to collectors, in the shape of a dark blue platter with view of the city of Baltimore, was reported, and recently another example has turned up at



MASONIC HALL, BALTIMORE.

another point 150 miles distant. The view belongs to the very interesting no-name series which has been interesting collectors so much of late, with a border design of flowers in two groups, arranged alternately. In this series are views of many of the older towns and cities in the United States such as Albany, Columbus, Philadelphia, Washington, Louisville, Richmond, Sandusky, Indianapolis, Chillicothe and Detroit, and now comes Baltimore to swell the list. In the distance across the river may be seen the village as it appeared in the early days, with its regular lines of buildings, among which we can recognize the Baltimore Exchange with its dome like roof, a little to the left of the centre, which structure was made the subject of another dark blue design which appears on plates. In the foreground are two flag-poles rising from



VIEW OF CITY OF BALTIMORE.

an enclosed space, one bearing a naval emblem and the other the initial of the city. So many of these city views have lately turned up that we may expect to hear of others. Thus far they have been found exclusively on large platters, and they form some of the most attractive of the early designs in dark blue.

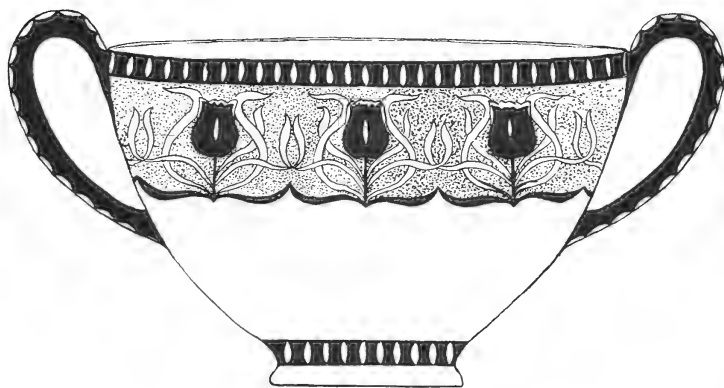
EDWIN A. BARBER.

○ ○ ○

Mr. Edwin A. Barber has promised us an article on Lowestoft china with some new and interesting information on the subject. We expected to publish this article in our May number, but as the illustrations were not ready in time, we will give it in one of the next issues, probably June.

✿ ✿

One of the earliest arts attained by mankind, and of which we have any knowledge, was that of pottery-making. The Egyptians had, in the time of Herodotus, who lived and wrote nearly five hundred years before Christ, so lost the knowledge of when they first became acquainted with this art, that they, as is usual with a semi-civilized people, ascribed its origin to the teaching of some divinity. In Egypt the Hebrews were kept at brick-making, and in their escape from the land of bondage they unquestionably carried with them the knowledge of this art and its allied manufacture of pottery. The frequent use in the Old Testament of the terms taken from this industry show that the manufacture was well established among the Jews.



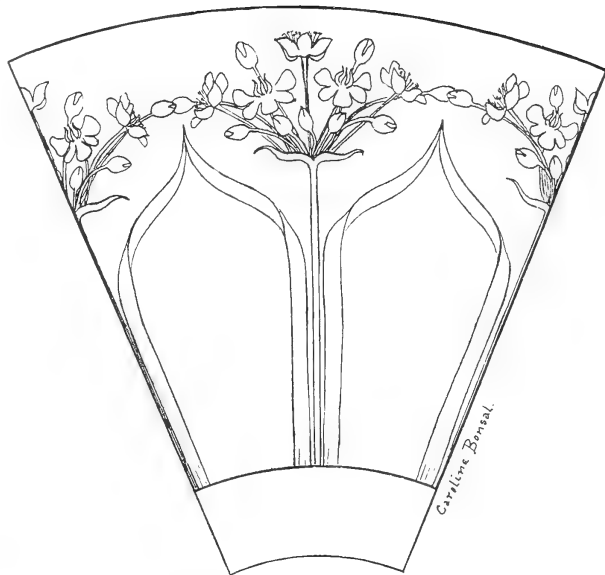
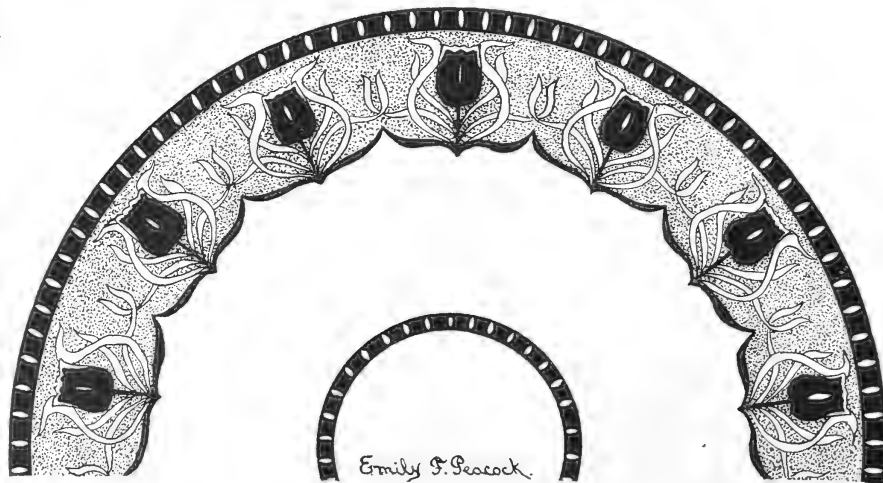
SECOND PRIZE, MODERN DESIGN
BOUILLON CUP AND SAUCER

Emily F. Peacock

FOR enamels, use green in leaves, shading them, in flower, yellow, pink or violet, tinting the background to harmonize. Use gold in bands and on the handles, making them plain if preferred, or leaving the white figure as in illustration.

For lustres, use for first fire, light green in leaves and ruby in flower. The bands and handles can be gold with the figure in ruby, or light green lustre with figure in gold.

For second fire, shade leaves with light green, and put orange over ruby in flower, outline in black or flat gold.

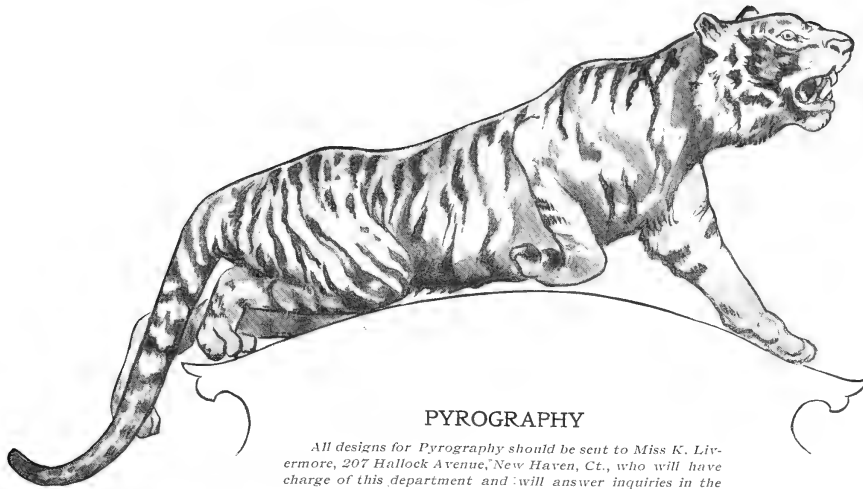


DESIGN FOR PLATE

Caroline Bonsal

TINT the entire plate with a mixture of two parts yellow green and one part Marsching's *Gouache* Minton Green. After firing burnish the surface, which will take the appearance of a light golden green bronze. Transfer the design and fill in the panels between the leaves with green lustre. The result after firing will be a delicate iridescent violet. Paint the flowers with yellow gold and the leaves and stems with green gold. If the plate is intended for decorative use, the design may be carried out in raised gold.

Another treatment would be to transfer the design to the white china, tint the panels between the leaves with a light green lustre and the rest of the plate with a light yellow lustre and then paint in the design with metals. Treated in this way, the plate could be decorated in one firing.



PYROGRAPHY

All designs for Pyrography should be sent to Miss K. Liv-
ermore, 207 Hallock Avenue, New Haven, Ct., who will have
charge of this department and will answer inquiries in the
Magazine.

BO PEEP DESIGN

THIS design may be carried out in outline, and the back-
ground of the panels at the sides and base burned lightly
with the flat side of the point. Or if desired, the figure and
landscape may be colored. In that case tint the sun and sky
around it yellow, and the upper part of the sky a warm gray.
The trees and ground should be shades of green, the tree
trunks a grayish brown, as well as the shepherd's crook. Tint
the cape and hood a dull blue and the gown a dull greenish
blue. The hands and face may be left the natural color of
the wood. Be very careful that the colors are not made too
bright. Wax thoroughly, and when quite dry polish with
scrubbing brush. See design on page 24.

BELT, PURSE AND CARD CASE IN BURNT LEATHER

Maude Crigler Anderson

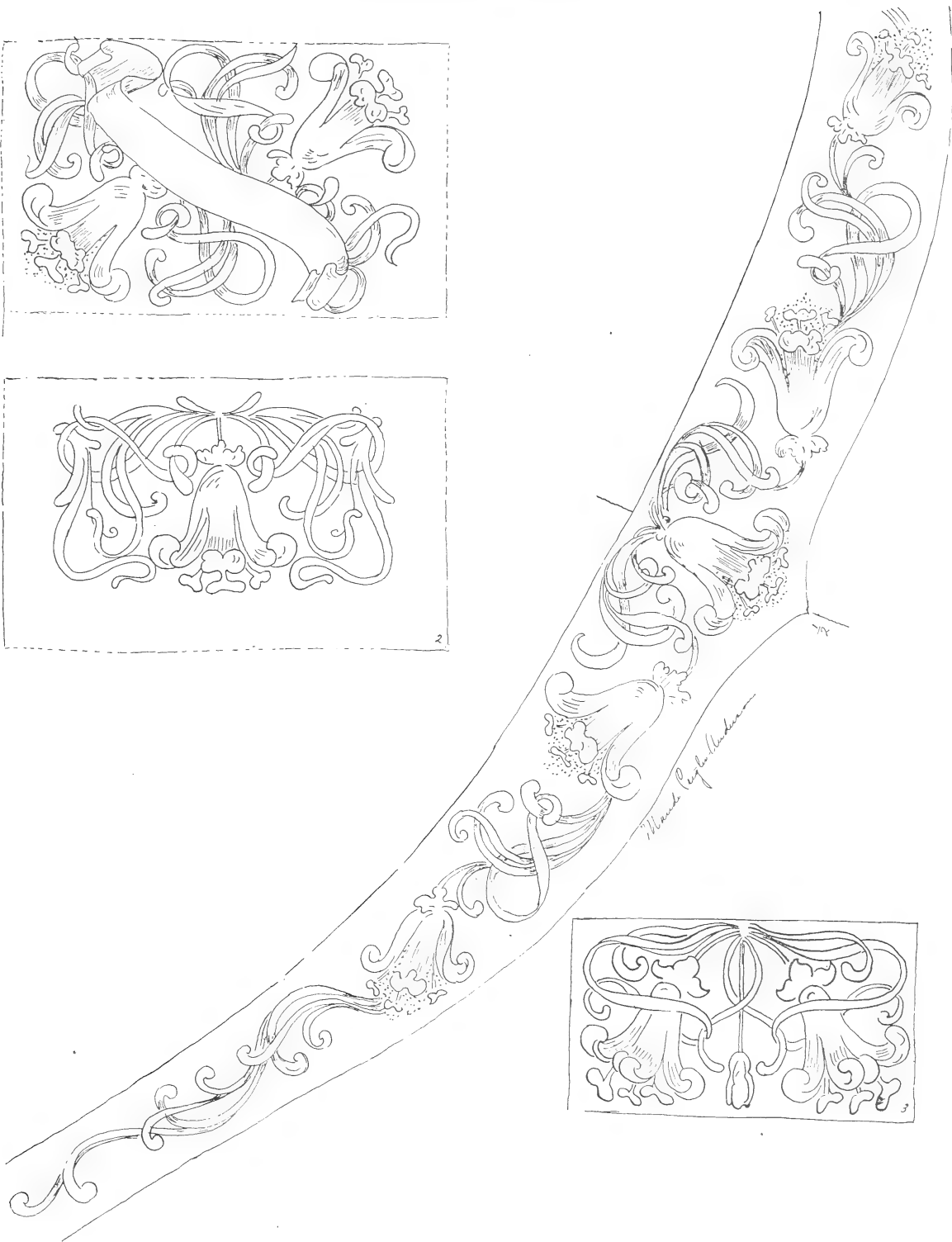
SKETCH upon leather or transfer with carbon paper, which
is less apt to mar than transfer paper. Outline clearly
with fine point, the kind similar in shape to sharpened pencil
being best adapted to fine lines on leather. Shade design
with flat point, adding a few crisp lines and dots. This design
is charming upon white leather, using stains after burning.
Leaves, pale green; lily, from pale green at base to yellow,
lines and dots of gold. Leather stains can be procured of any
firm handling pyrography supplies, and require water to dilute
to any desired shade. Gold and silver powder with liquid for
mixing. See design on page 25.



Little
loopee
has
lost
her
sheep
And
can't
tell
where
to
find
them;



Leave
them
alone
they'll
come
home,
And
carry
their
rails
behind
them.



BELT, PURSE AND CARD CASE IN BURNT LEATHER—MAUDE CRIGLER ANDERSON

For Treatment see page 23

ANSWERS TO CORRESPONDENTS.

This column is only for subscribers whose names appear upon our list. Please do not send stamped envelopes for reply. The editors can answer questions only in this column.

M. C. A.—We have given many charming borders for dinner plates. For a dinner plate such as you wish, the plain straight edge is the best, or the festoon edge. The vegetable dishes and platters should match the plates, with the same border. We would suggest keeping the painting of your roses all on the rims, with only warm bands of color and gold on the extreme edge. You will then have something that will be in good style.

C. E. R.—There is nothing that will remove well fired paint from china but Hydro fluoric acid. Heat the piece of china—pour wax over it and when cold remove wax from paint to be taken off. Dip the end of a pointed stick into acid and then rub on color until loosened from china; then rinse off in running water and remove wax last of all. To remove gold or lustre, Aqua Regia can be used. It is not necessary to cover with wax as this acid does not remove glaze. Care must be taken, however, not to inhale the fumes of either acid as they are said to injure the lungs. All makes of colors can be used alike and together. Powder colors, of course, being first mixed with medium prepared for them—usually a mixture of copaiba and clove oil. Six parts of the first to one of the latter. To get an even deep color, the first coat of dusted color must be fired and then dusted again. It is not possible to put a second coat before firing.

Mrs. V. S. F.—As soon as you become a yearly subscriber we will be glad to furnish all possible information and instruction.

Mrs. E. A. K.—See answer to C. E. R.

A. F. C.—Copenhagen and Copenhagen Blue are the same colors. There is also a Copenhagen Grey, which is a soft grey, a little darker than Pearl Grey. There are no corresponding colors in La Croix. Delft or old blue would be the nearest in tone, perhaps adding a little black.

Mrs. C. de S.—We would advise putting your monogram or coat of arms in flat gold or color if used in the center of a plate, as otherwise it would be scratched by knife and fork. Never put lustre over color before firing the latter. It is not advisable to use lustre over dusted color or deep color of any kind.

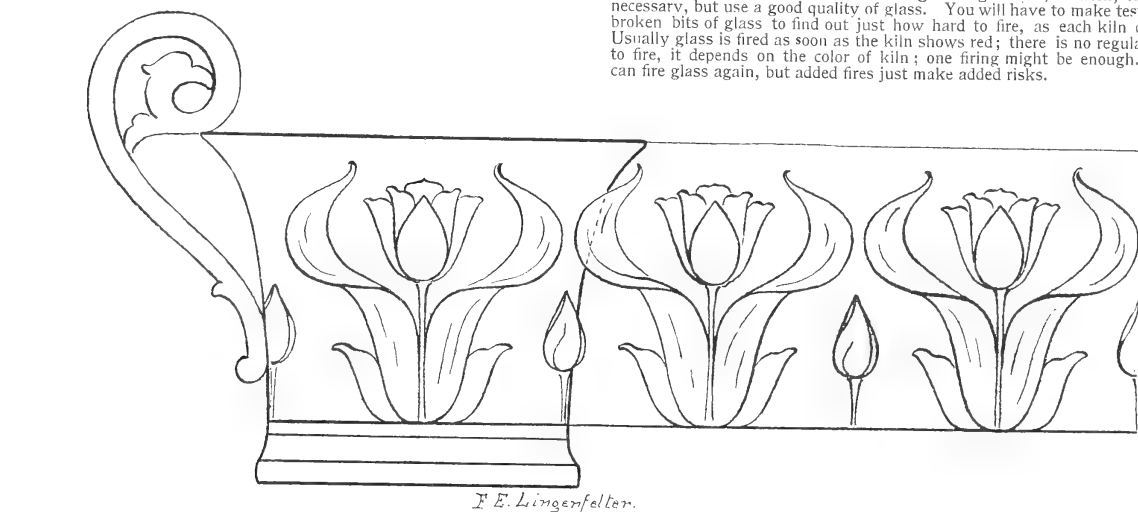
B. S. M.—Cement for mending china should stand as many fires as the china itself. You can put lustre over color which has been already fired if the color is not heavy, but when paint is put on as thick as black outlining usu-

ally is, the color will chip off if lustre is fired over it. It would be best to make your outline first with a mixture of syrup and black (sugar and water boiled to a thin syrup) then put your outlining on very thin and grey looking, only dark enough to keep the designs. Then when your lustre is sufficiently deep in color, go over your outlining the last fire and everything will come out right. The first outlining can be put on before anything else and the lustre or color washed over it as turpentine or other mediums will not disturb the sugar and water mixture. If you will read carefully our directions for raised paste, we think you will find out the cause of your trouble. Use only thick oil of turpentine and lavender and a *great deal of breath*. A very little oil to mix paste and breathe on it before putting in lavender and afterward too, till it curls up with the palette knife and stays put; if it gets too stiff, use a little more lavender and breath until just right.

For background of Fleur de lis painted naturalistically, we would suggest Copenhagen Blue, Yellow Brown, Pompadour, and if a dark effect is desired, Finishing Brown. India Ink is the best outlining for figure work. We do not understand how a little turpentine on a rag could wash it off. Try Higgins water proof India Ink. We will not forget your monogram if you will let us know what it is. We suppose it is not B. S. M., with which you signed your inquiries. Your letter was signed simply Mrs. ———. A monogram is best on the rim of a plate. Yes, we think it is in good taste used in the right place and not too large.

Mrs. L. F. S.—Not knowing the exact shade of your scarlet flower it is difficult to suggest colors for painting in water color. The color depends a good deal on the surroundings and vice versa, the surrounding background depends on the color of the flower. The only way to do is to paint what you see in the way of color. Notice that a scarlet flower is not all scarlet. You will probably see that the high lights are bluish and the shadows purplish. Use cobalt with your reds, *where you see it bluish*, and you will get more luminosity. We would suggest rose madder as having a bluish tone for high lights and crimson lake in deep tones with cobalt Alizarin crimson is also a good color. Where the tone is a clear scarlet use a little vermilion or scarlet lake or yellow to get the tone with the madder or crimson. For yellows use lemon, gamboge or Indian yellow, according to the desired tone. For background use rose madder and cobalt to make violet tones, adding yellow to get greenish or brownish tones. Never paint "out of your head," but try to paint just what you see without too much detail, try to see color and shade in masses first and then add the finer touches.

G. S. P.—Write to Marsching or Favor & Ruhl for glass colors. Their advertisement is in this number. Use ground glass if you wish, it is not necessary, but use a good quality of glass. You will have to make tests with broken bits of glass to find out just how hard to fire, as each kiln differs. Usually glass is fired as soon as the kiln shows red; there is no regular time to fire, it depends on the color of kiln; one firing might be enough. You can fire glass again, but added fires just make added risks.



TULIP CUP

F. E. Lingenfelter

THE background on this cup is a light greenish gray (mix Apple Green and Pearl Gray).

The flowers are a delicate Rose Pompadour, and the leaves Ivory Yellow. Outlines of gold.

KERAMIC-STUDIO

JUNE MCMI Price 35c. Yearly Subscription \$3.50

KEEP THE FIRE ALIVE

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A MONTHLY:
MAGAZINE:

FOR: THE:

DESIGNER: POTTER: DECORATOR: FIRER:

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Entered at the Post Office at Syracuse, N. Y., as Second Class Matter, Aug 2, 1899.

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WE began with the January Number to issue a **Colored Supplement** each month, instead of alternating with monotonous as before.

The full retail price of these Color Studies for one year is as follows:

Twelve Color Studies at 35c., \$4.20.

A Subscription to "Keramic Studio," including these twelve Studies, \$3.50.

KERAMIC STUDIO

Vol. III, No. 2

NEW YORK AND SYRACUSE

June 1901

Hereafter the main office of the Ceramic Studio Publishing Company will be at Syracuse. All communications should be addressed to

KERAMIC STUDIO PUBLISHING COMPANY, SYRACUSE, N. Y.

Mrs. Alsop-Robineau's address will be 180 Holland street, Syracuse, N. Y.

Mrs. Anna B. Leonard will represent the Ceramic Studio in New York at her old address, 28 East 23d street.



SUMMER is at hand—the time for storing honey for the winter's use. Stop being the busy ant, drudging away at your china painting, which by June becomes as stale, unprofitable and wearisome as rolling grains of sand up an ant hill, and become, instead, the busy bee, flitting from flower to flower and, seeming to idle away the sunny hours, yet spending the most profitable time of the year, gaining strength and inspiration and success for the future. Even to lie in a hammock and listen to the twittering of the birds and the rustle of the leaves and all the sounds of growing life about you, and to dream,—to dream and wake with that feeling of refreshment and belief in one's own possibilities, is invaluable to your winter's work. Often the best inspirations for designing come to one in this half-dreaming state, when the objective mind, loaded with its burden of heavy facts, is resting and the subjective mind has a chance to run riot and display all the unconsciously gathered honey of former hours.

Plan for this summer to take your portfolio into the country with you. Take your water colors, pencil or pen and ink, whichever medium is easiest for you to use, and make careful drawings of every animate or inanimate object which interests you. And when you spend your days looking for interesting things, you will be surprised to find how many things are interesting which you have never noticed before.

On sunny days then—make your careful drawing of flower or insect or whatever you choose from Nature's generous abundance. Make also a careful note of coloring, not only in the object itself, but in its surroundings, and note how each reacts on the other. For instance, sketch your flower in the open air, then in the house against different colored grounds, painting not what you *know* but what you *see*. Forget all you have been told and open your eyes wide to see for yourself, and if a flower you have been told is pink or blue looks purple or any other color, paint it what it *looks*, not what you have been brought up to believe. And, doubtless, when your sketch is made, your friends will say: "What a beautiful *pink* or *blue* flower that is;" whereas, if you had painted according to your preconceived notion, your sketch would have been a failure. And the special joy of having discovered something for yourself will be yours. This for sunny days.

On rainy days, take your careful drawings—we hope you have made drawings of separate leaves and petals, stamens and pistels, calyx and corolla of the flower; or, if an insect, head, antennæ, legs, body, etc., etc.,—decide on the size and

shape of your design, or if a border, the width and spacing, and take your summer's pleasure in arranging and re-arranging motifs until you have found a combination that seems to you perfect, *i. e.*, which would be spoiled by adding to or taking from it one line or form. Then put everything away in your portfolio, and do not look at the design for a week or two, when the lazy summer weather may have toned and tuned your mind so you will see at a glance where you can make the last perfecting touch. Then leave it alone till winter. Do not overdo, be careful, and try the simplest way of making an effect. That will be the truest art.

If you spend your vacation thus, and stop making money, only just enough for daily needs, you will find when you go to work in the early fall that you have such a mind and portfolio full of ideas that you hardly know where to begin, and it only remains to transform yourself into the busy ant again to make your winter hours not only profitable but a joy forever.

As the expenses of exhibitors at the Buffalo Exposition are just twice what they were in Paris, many of the League members feel unable to contribute their work. We feel that this is a great opportunity for the Clubs to unite together, and that the difficulty *must be* surmounted. If each Club would contribute something towards the general fund, the expense would then be very little for each. The New York Society of Ceramic Arts last year raised \$400 for the League's exhibition in Paris, and there were contributions from Brooklyn and Jersey City. Now why would not each Club in the League endeavor to raise a sum, if only \$25? There is a movement now on foot to start "Ceramic teas" and "musicals" for the benefit of the Exhibition fund, which is required outside of the mere cost of space. The New York Society is getting up a musical, and will have tea cups for sale also. Let each Club feel the necessity for doing something to "keep the fire alive!" This year there will be an innovation, and the experiment is worth the trial. There will be some one in constant attendance to give information, to sell the work, and to look after the League's interest. This will all be done in a thorough, business-like method, and we urge every decorator to do his or her utmost to make this exhibition a success. The League has one of the best locations, with the arts and crafts, and not with the hodge-podge of a mercantile exhibition. It is in the Court, the entire control and decoration of which is under the supervision of Mr. Louis Tiffany. Not to have the same experience as he had in Paris, where his artistic products seemed in the wrong setting, the Buffalo authorities have given Mr. Tiffany the entire control of this Court. In this area will be the Rookwood, the Grueby, the National Arts Club, and the Gorham and Tiffany companies. There will be uniform decoration and lettering. It really seems as if this were the greatest opportunity the members of the League have ever had to bring forward the work. We hope to see an exhibition worthy of them.

BUREAU OF INFORMATION AT PAN-AMERICAN

REALIZING that it may be difficult for members of the League to obtain suitable accommodations, the Buffalo Society will establish a Bureau of Information at the studio of Miss Grace Milsom, Room 13 Anderson Building, Huron and Main Sts., where for the nominal sum of 25 cents any one applying may receive information and be furnished with reliable and pleasant accommodations during their stay in Buffalo either during the time of the League's meeting or at any time during the Pan-American. Here also will be found a registration book where visitors will be welcome and where they are requested to register and make themselves known to the Buffalo Society. Please send mail to Mrs. Frank J. Schuler, at the address given above.



SUPPLEMENT TREATMENT

FOR the mermaid, use the flesh coloring as given in former numbers of KERAMIC STUDIO, shading tail with Deep Blue Green, Shading Green or Green 7 and Yellow Brown. Same for hair, adding Finishing Brown. In background, Deep Blue Green, Shading Green, Albert Yellow and Carmine 2. For roses in border, Carmine 2, Albert Yellow, Yellow Brown, and Shading Green for centre. For fish, Carmine 2, Deep Blue Green, Yellow Brown and Pompadour. After padding background, wipe out wave lines with a little cotton wool on a stick.

This can also be treated in a posteresque style in flat colors or lustres, outlined in black. The border could be made very effective, treated in bronze and gold with black outlines. For lustre treatment of center, use brown for flesh, light and dark green, orange or yellow brown, simplifying the border as much as possible.



THE ARKWRIGHT CHINA SOLD

ONE of the most renowned collections of Oriental china in England, begun by Arkwright, the inventor of cotton spinning, has been purchased by Duveen Brothers, dealers in antiques, for a large sum. The collection includes specimens of the rarest Chinese porcelain, including the largest peach-blow vase in the world. This vase is eighteen inches high and nearly twice the size of the famous vase from the Stephens collection, now in the Walters collection in Baltimore. The vendor of the collection is a grandson of the original owner, Arkwright. The entire collection is to be brought to the United States.

With regard to the collection, H. J. Duveen said: "The collection is not great in size. It numbers in all between 150 and 175 pieces. It was really started 78 years ago, and is remarkable for a number of individually magnificent specimens that it contains. There are some minor pieces, naturally, which are of less importance. I do not know if the purchase will be transferred entire to this country, but I hope so."

"I inspected the collection while in England last summer. It has been kept at the country home of the Arkwrights near Northampton. It has never been shown in London or in public exhibition, the estate of Sir James Arkwright being in the heart of the country, about fifteen miles drive from the railway. I went there for the purpose of placing a valuation on the whole collection. What was the price? Ah, that is a matter of business. I prefer to say only that some objects in the collection are valued very highly indeed.—*Exchange*."

MAKING DESIGNS FOR REPRODUCTION

THERE are two ways of making designs for reproduction, *i. e.*, pen and ink drawings and wash drawings in black and white. As a general thing a pen and ink drawing is preferable, though naturalistic studies show more of the finer details in wash drawing. To make a good pen and ink study for reproduction, it is necessary to have a good smooth Bristol board or paper, India ink (the bottle ink preferred), Higgin's or Carter's, fine India ink pens for fine work, any ordinary pen, not stub, for heavy lines, and a brush for filling in black spaces. Then, to facilitate your work, a compass pen and pencil for circles, kneaded rubber to take out pencil marks, a ruler for measurements, and for circular designs a plate divider (KERAMIC STUDIO, Jan. 1900). Make your trial circles and designs first with pencil, so that if changed before finishing, you can erase all unnecessary marks. Make a good firm line, not so slowly as to look jerky nor so fast as to look hasty and thin at the end. In repeated designs make a careful tracing and make both sides of a symmetrical form as nearly alike as possible. To indicate various depths of color, cover the spaces with fine dots, closer together where you wish the color effect darker. Wash in black with brush for the darkest parts.

For a wash drawing, use a smooth water color paper, Whatman's "not" is good. Make your contrasts of dark and light good and strong, sometimes using Chinese white if necessary.

Send designs in tubes open at both ends, passing a string through and tying on the outside. This will prevent loss in the mail and make the cost of sending much less. Attention to these few details will make much more desirable-looking designs for reproduction than are usually sent in.

In connection with this subject, we should like to call attention to the beautiful execution of the fourth prize, modern design, by Mrs. Earle Sloan. This was done with very black ink on parchment paper and is a delightful piece of work in the original, there is so much beauty of line and execution.

When necessary to show color scheme of a repeated design by washes of different depths, carry out only a section or two in wash, making balance of design in line, as you will see in Mrs. Robineau's plate design in this number. This serves a double purpose of showing the color scheme, and saving in cost of reproduction.



HONEYSUCKLE CUP AND PLATE

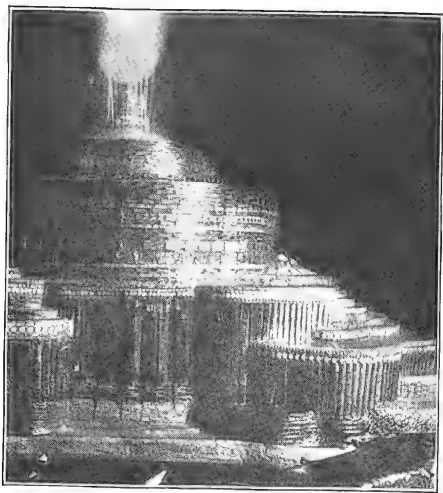
Grace Osborne

FLOWER pale Pompadour shading into pale Albert yellow. Leaves a dull light green. Dotted ground a green blue or brown, black portions and outlines in red, brown or gold.





HONEYSUCKLE PLATE—GRACE OSBORNE



FOUNTAIN FOR THE MANUFACTURES AND LIBERAL ARTS BUILDING, PAN-AMERICAN EXPOSITION, DESIGNED BY LOUIS C. TIFFANY.

THE TIFFANY GLASS AT THE PAN AMERICAN



o judge from the glass displayed at the Tiffany Studios previous to its departure for the Buffalo exhibition, we are of the opinion that the pieces are even more beautiful than those exhibited at Paris, and, of course, the number is greater. The newest artistic creations in mosaics have appeared since the Paris Exhibition and they are, in the form of panels, a wonderful combination



OIL LAMP WITH METAL BASE AND FAVRILE GLASS SHADE.

of iridescent glass, and glass in flat tones, which gives a most interesting and artistic effect. For instance, a panel in fruit, the foliage being iridescent tones of green and yellow, and the oranges in flat colors. Then another panel with two doves

in the dull effect with the foliage iridescent. We can imagine the delightful effects when these gems have the appropriate setting.

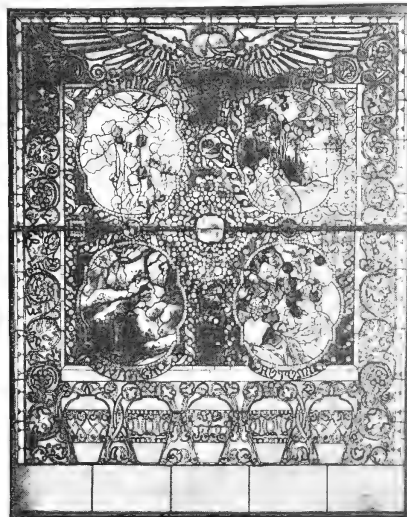
The Glass Fountain, of which, as yet, only very indifferent photographs have been taken, attracted crowds of people. It was shown in a dark room where the play of lights underneath revealed the richness and harmony of its colors, princi-



ELECTRIC FLOWER CLUSTER LAMP WITH FAVRILE GLASS SHADES.

pally blues and greens, the effect being more of a cascade. It is just as indescribable as any one small bit of the Favrile glass, just as beautiful and just as elusive.

In the smaller pieces, the vases and jars, there seems to be the suggestion of *applied* gold, bringing out more forcibly the design which the color has assumed; but upon the authority of Mr. Belknap we would like to state to the doubting ones that this is *positively* and *absolutely* denied. In their



WINDOW IN FAVRILE GLASS—"THE FOUR SEASONS"—DESIGNED BY LOUIS C. TIFFANY.

cameo glass only has there ever been any approach to a design *applied* afterward, and that was merely when the cutter took advantage of a certain spot of color to carve out a design.

There is an interesting collection of the Tiffany iridescent enamels on metal, in the form of small boxes and vases. We believe this is the first time the iridescent enamels have been used upon metals. In one or two instances the enamel has been fired over repoussé silver, which has given an interesting and most artistic effect.

In their electric fixtures there is no end to the variety of designs and color effects, which would turn the most commonplace interior into fairy land.

One of the most unique shades for lights over a large reading table was an inspiration from an Alaskan Indian basket, the shade being similar in shape to the inverted basket, with a mosaic of color in the Greek fret, a most charming bit of color, yet exceedingly restful in its form and general tone.

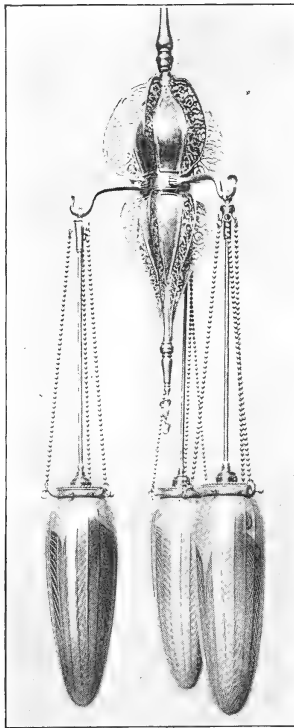
The beauty of the table lamps is carried out in appropriate metal settings, so that there is complete harmony in the use

of the two materials (not an easy proposition). There are single table lamps for reading which resemble the Egyptian scarabæa in a setting like the old seals; these are quiet in tones of green, and the whole lamp is restful to the eye and a thing of beauty besides its usefulness. There is originality in all ideas where the glass is utilized in combination with other materials for the "house beautiful," which makes one long for the time when the experiments of the Tiffany pottery will be shown to the public.

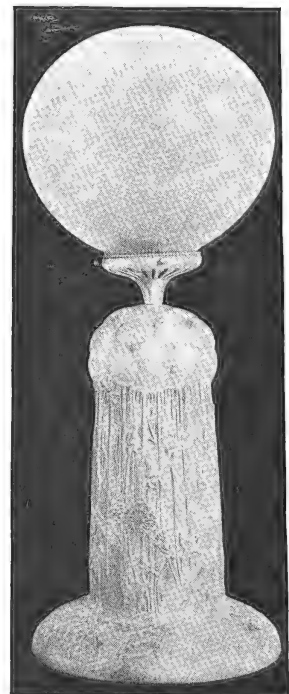
At present there is a choice exhibition at the Tiffany studios of artistic pottery from the famous French potters, Delaherche, Dalpayrat, Jeanneney, Hoentschel, Chaplet and Doat, an account of which we will give later, but we urgently advise every one to see this collection, for these potters have never exhibited in this country before (excepting Delaherche), and we cannot say too much in favor of the liberality of Mr. Tiffany in affording the public such a great opportunity. Every student should see the work at these studios when it is possible, not only to study form and glazes from the pottery, but the wonderful color effects in the glass. It will solve many a proposition in composition and design.



OIL LAMP OF REPOUSSE METAL
WITH FAVRILE GLASS GLOBE.

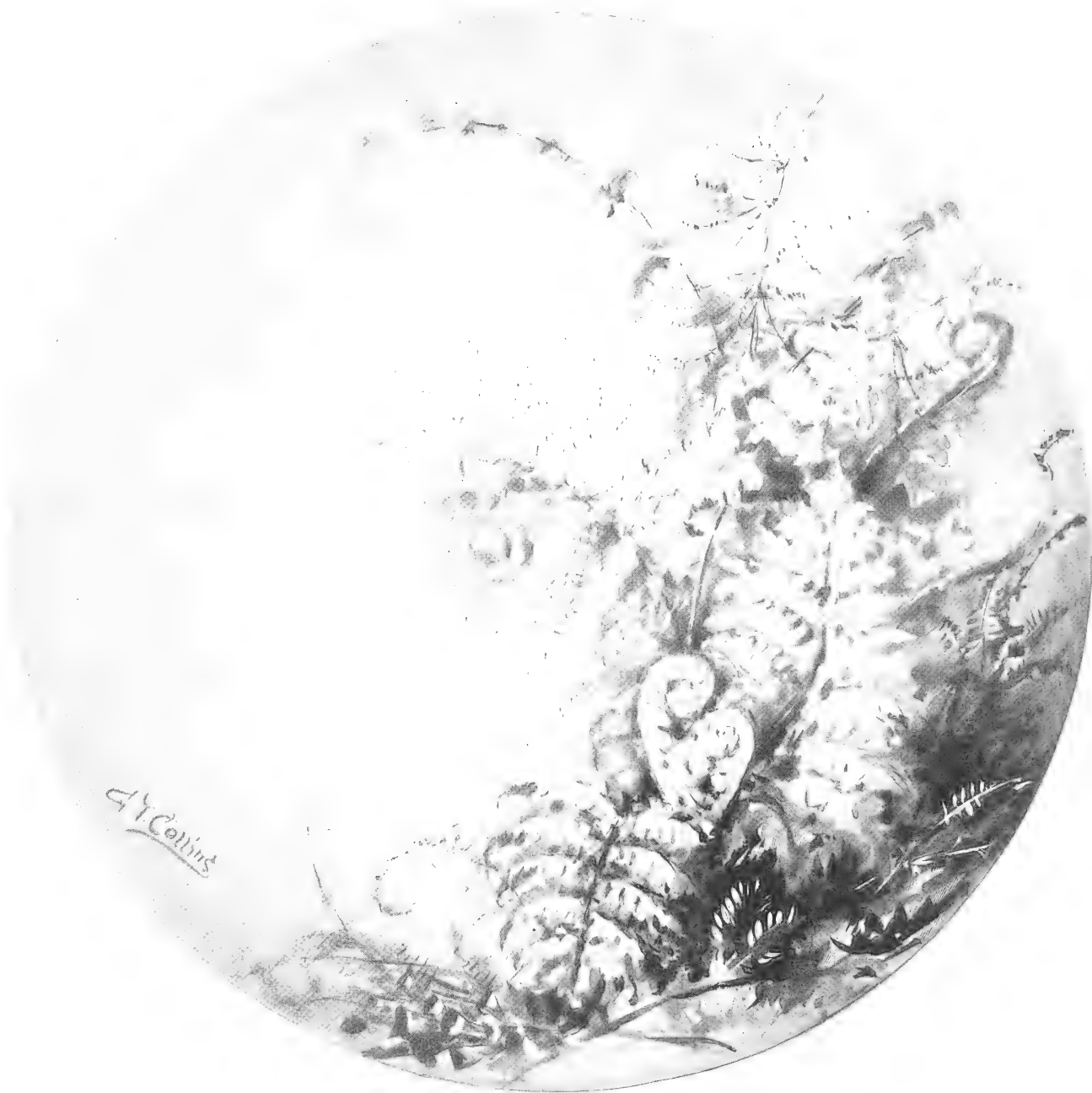


ELECTROLIER WITH FAVRILE
GLASS PENDANTS.



ELECTRIC LAMP WITH REPOUSSE
METAL BASE AND FAVRILE
GLASS GLOBE.

The Tiffany Glass at the Pan-American,
From the Tiffany Studios, New York.



DESIGN FOR FERNS—GEORGE G. COLLINS

THIS design could be applied equally well to a vase or flat surface. Great care should be taken in the drawing, being especially careful to avoid all stiffness and to preserve the ragged outlines which are its chief charm. It is necessary to paint the ferns very softly, as much of their beauty depends upon the handling. It is best to wash in the background first, then paint the ferns into the moist color, by so doing there will be no hard lines, and the crispness can be

preserved. Of course this requires a very practiced hand, and also extremely rapid work. Wash in the background with Apple Green, Russian Green, Lemon Yellow and Air Blue. Do not mix these three colors, but put them on separately and blend very delicately with a silk pad. For the ferns use Apple Green, Yellow Green, Olive and Dark Green, Lemon Yellow, Air Blue, Copenhagen Blue, Russian Green, Yellow, Brown, Clove Brown, Blood Red, Black Rose and a little

Ruby, mixed with Blood Red and a touch of Black for the dark touches.

IN WATER COLORS.

Ferns have lines which peculiarly lend themselves to decoration. There is such a variety in the lines of green, that it will be impossible to give a scheme for all shades. Begin by drawing in outline the principle ferns, carefully locating their stems.

The colors required are Lemon Yellow, Emerald Green, Cobalt Blue, Rose Madder, Hooker's Green, Indigo, Cadmunn Yellow, Light and Burnt Vienna.

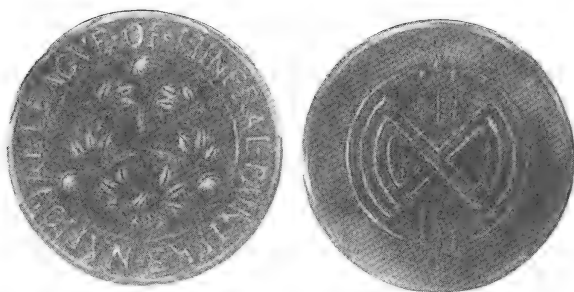
TREATMENT OF GAME PLATE

Adelaide Alsop-Robineau

CARRY this design out in Copenhagen Blue or in different shades of gold and bronze, making sky silver, distance green gold, water a greener gold with lines of silver, ducks green gold bronze with gold beaks and legs, or make ducks a brown bronze, in any case adding a large proportion of gold to the bronze, outline in black. An interesting treatment would be to make the ducks grey brown or white with pale yellow brown bills and legs, the sky grey blue, the distance grey green, the water a deeper grey blue, wiping out the water lines white. Outline all in grey brown or green.



GAME PLATE—ADELAIDE ALSOP-ROBINEAU



LEAGUE MEDAL

NATIONAL LEAGUE OF MINERAL PAINTERS

BROOKLYN, N. Y., April 28, 1901.

The annual meeting of the National League of Mineral Painters will be held in the Women's Administration Building, Exposition Grounds Buffalo, N. Y., May 31, 1901. The meeting will be called to order at 10 A. M.

ORDER OF BUSINESS.

I. Triennial Report of Officers.

1 Reports of Committees.

- (a) Educational.
- (b) Exhibition.
- (c) Transportation.
- (d) Finance.
- (e) Printing and Press.

II. Election of Officers for the next Triennial.

III. While the Tellers and Auditors are counting the ballots, opportunity will be given for presenting messages from the enrolled clubs.

IV. Propositions for Membership.

V. Propositions for the League to affiliate with other art associations.

VI. Miscellaneous Business.

The officers, members and friends of all clubs are urgently invited to be present.

MRS. WORTH OSGOOD,
President.

LEAGUE

NOTES

The winner of the League medal design was Miss Louise J. C. Hanford, of the Bridgeport League of Mineral Painters. The designs were examined by jury April 18th. Nine were sent in all.

To the Editors:

While busy jotting down the items supposedly of interest to readers of League Notes, a subscriber of your magazine called, and among other things said that the League news for this month ought to be unusually good. I tried to explain that the "stuff" would be as usual, simple statements of work completed, and work in progress. But she would have it that a small pyrotechnic display at least would be expected.

The explosion of this little bomb has been disastrous to the progress of the League Notes; for the things which a moment ago seemed worth while to tell about, now seem too inconsequential to publish.

How gratifying it would be to announce a series of brilliant achievements! To leave behind us a three years' record written in gold upon glorified clay. Fascinating thought. If we could stop the steady stream of League work for an hour or two we might be able to write up some interesting undertakings which, if not glittering, at least possess color, and we might show that although the plastic material on which these undertakings are written may not be glorified clay, it has the

merit of being a true American product that has stood the test of fire. You realize that these years have been filled with serious determined labor, that in every undertaking we have had a definite purpose in view.

Take for instance the ceramic display at the Pan-American Exposition. The plan was about like this: To have a Ceramic Section either in the Fine Arts Building or in a building annexed to the Art Gallery. In this the Committee of Fine Arts would collect exhibits from every maker of art pottery and porcelain in America. Besides this, it was proposed to have all the prominent mineral painters and decorators, whose offerings were accepted by the Selection Committee, grouped under this roof, this feature to be in charge of the National League. This was the proposition in brief that was presented to the president of the Exposition Company, the Director General and the Committee of Fine Arts, by one of the committee whose interest in ceramics is purely a recreative one.

I am told that this proposition was well received by these gentlemen and that considerable correspondence was had before the League knew of the wide scope of its proposed annex. The League spent its best efforts to bring about the realization of this project.

All went swimmingly until the actual work of the Fine Arts Committee began. With one sweep the ceramic feature of the Exposition, so far as its having any direct connection with the Department of Fine Arts, was thrown aside, on the ground that it had no business in the Art Section, and even if it could properly go there the necessary room was lacking, etc. That threw pottery and our work into the Department of Manufactures, together with the thousand and one other things that are there, and destroyed our courage to work for a good exhibition on the old lines.

By intelligent persistence we have, we believe, collected a better exhibit of mineral painting than has been shown in any previous exhibition, but very far from being what we should have. Why did we do it? Because we believe that this National League of Mineral Painters exhibition is the entering wedge to the placing of mineral paintings on a higher artistic place at future expositions. When we can enter an exposition as a part of the Art Section the expense of exhibiting will then come within the reach of all our artists.

By doing our best at Buffalo we hope to show to those in charge of the next exhibition at St. Louis that our request for the concession of a Ceramic Section at their exposition is worthy of acknowledgement. As the widow in scripture was heard for her much asking, so do we hope to be heard. Here is the gist of it all. We have no time to attempt a good showing in print. Every ounce of strength and fraction of time is required to get our present exhibition creditably installed.

The daily letters from Miss Montfort are interesting. Major Wheeler in a letter this morning pays a fine compliment to her for the progress on our booth.

Faithfully yours,
LAURA HOWE OSGOOD.

The exhibition programme is as follows:

Women's Administration Building, Exposition Grounds Buffalo, Friday, May 31, at 10, annual meeting and triennial election of officers.

Saturday, June 1, at 10—The Poetry of Pottery, Mr. Wm. A. King.

Saturday, June 1, at 11—The American Artist Potter, Prof. C. F. Binns.

Monday, June 3, at 10—Mrs. S. S. Frackelton.

Monday, June 3, at 11—W. J. Holland, LL.D., Director of Carnegie Museum.

Tuesday, June 4, at 11—The Value of Exhibitions, Marshal Fry, jr.

Tuesday, June 4, at 21—Delegates meeting.

The Chicago Ceramic Art Association held its annual election May 4th, at the Art Institute, and those elected to hold office for the year 1901 and 1902 are: Mrs. W. A. Cross, President; Mrs. Evelyn Beachey, 1st Vice President; Mr. F. B. Aulich, 2d Vice President; Mrs. R. M. McCreary, Recording Secretary; Mrs. Cora A. Randall, Corresponding Secretary; Miss May Armstrong, Treasurer; Miss May Alden, Historian.

The close of this club's year shows the best work this club has ever done, proof of which was seen in the display of work shown in Burley & Co.'s window for ten days prior to its being shipped to Buffalo, where it will be in exhibition with the National League work. Thirty of the most active members are represented by their work, and many pieces show the result of the study course held early this year at the Art Institution. Every one is now turning attention toward preparing for the regular fall exhibit and sale.

The Buffalo Society of Mineral Painters was formed in January, 1901, and its object as outlined in the recently adopted constitution is "the promotion of friendly intercourse among mineral painters and the encouragement of an American School of Mineral Painting." The membership is to consist of active, associate and non-resident members, and several applications from the latter have already been received. The officers are: President, Miss Emma D. Dakin; vice-president, Miss Grace Milsom; secretary, Mrs. Frank J. Shuler; treasurer, Miss Frances E. Williams. A committee of membership, consisting of Mrs. C. F. Richert, Mrs. Randolph Barnes and Mrs. J. P. Perkins, will receive and pass upon the work presented by applicants for admission. Out of three pieces one must be original. Although we do not feel either numerically or financially strong enough yet to join the National League, still we hope to do so in the near future, and are looking forward in pleasant anticipation to next month when the League will hold its annual meeting in Buffalo. At the regular meeting of the Buffalo Society held April 8th, an invitation was extended through our President to the League to be our guests at an informal reception to be held during its stay in our city, the time and place to be named later.

MRS. F. J. SHULER.

IN THE STUDIOS

The New York School of Pottery gave its first reception on Thursday, April 25th.

Mrs. Rhoda Holmes Nichols gave a reception at her studio in April. Her exhibition of paintings was held at the Claussen Galleries, and was one of the important ones of the season.

Mrs. Anna B. Leonard gave a studio reception, where were shown some interesting bits of pottery that she had collected in her travels abroad last year, as well as work from several members of the New York Society of Ceramic Arts, and some interesting models in plaster by Miss Enid Yandell, the sculptor. In the collection of pottery was a vase, beautiful in form and color, by Delaherche, the great French potter; a plaque in underglaze blue and copper enamel, and a tile in ruby lustres by de Morgan, the English potter, celebrated for his charming effects in lustre, quite different in treatment from Clement Massier, the great master of lustres in France, whose

work was also represented by a tile in peacock feather decoration. There was a tall green vase by Rathbone, the English potter, celebrated for his Della Robbia decorations, and one or two pieces by his pupils. There were the charming Chelsea plates from the Dedham pottery, some very old Sunderland with the pink lustre that looked as if rain had dropped upon it leaving spots of white irregularly spattered over the surface, making a charming study of dark and light. There was a piece of Wemys pottery from Scotland, the body being white with soft naturalistic treatment of fleur-de-lis. One of the most interesting features was a display of four or five pieces from the Brush Guild, causing much comment and many inquiries (a description of this Guild appears elsewhere in this number). From the overglaze decorators, there was one piece from Marshal Fry in his low-key decorations of swans, with grey backgrounds full of color feeling and suggestions. Mrs. Safford sent a coffee set in Persian design, simple, clean and good. Miss Mason sent a glowing vase in jonquils, very simple and soft in treatment and full of good drawing. Miss Bessie Mason sent fine samples of her treatment of enamels; so also did Miss Allen, whose plate in the design of blues and greens seems the perfection of harmony. Mrs. Phillips was represented by a framed figure piece, which has been so much admired for its exquisite color scheme, both of the figure and background. Mrs. Robineau sent her pond lily vase (given in the KERAMIC STUDIO), with the mermaids so decoratively treated in low tones of greens and blues; and also a few bits of her lustre effects on small vases, some on the porcelain body and others on pottery. Miss Marquard and Miss Pierce each sent a plate, with simple and good floral designs. Miss Strafer sent a dainty and exquisite ivory miniature. This collective exhibit was so greatly appreciated that Mrs. Leonard will repeat the experience next season.

Mr. C. F. Ingerson, so well known in Chicago for his colored pyrography work, and one of our contributors for pyrography designs, will conduct classes in Buffalo during the month of July. This will afford an opportunity to eastern wood burners and those visiting Buffalo to become acquainted with his work.

CLUB

NEWS

The Jersey City Club has engaged the services of Miss Horlocker to give them instructions once a week.

Miss Bessie Mason has been the instructor for the Bridgeport Club this winter.

At the Cincinnati Museum of Art, there was an exhibition of drawings and posters by B. Ostertay.

The New York Society of Ceramic Arts enjoyed its last lecture and lesson for the season from Mr. Arthur Dow. The members are so enthusiastic over his instructions that they will continue their lessons with him next season if he remains in this country.

The Brooklyn Society of Mineral Painters gave an exhibition on Thursday, April 25th, of work that is to be shown at the Pan-American exhibition.

The Jersey City Ceramic Art Club gave an exhibition May 7th at the residence of Mrs. C. E. Browne.

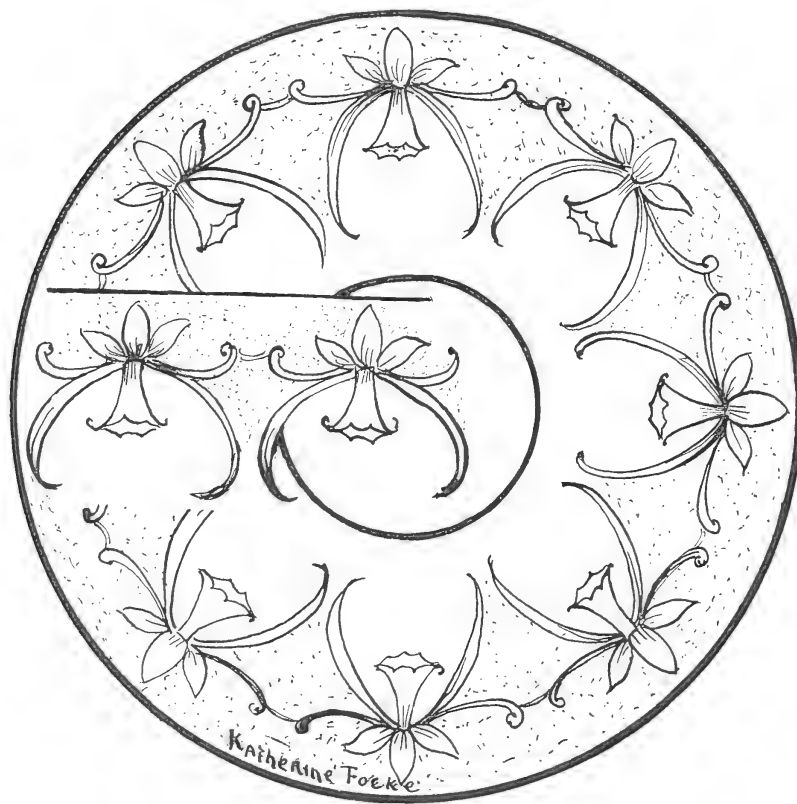
The exhibition of Arts and Crafts which was given under the auspices of the Providence Art Club, in the galleries of the club house, from March 19th to April 9th, and prolonged, on account of the general interest shown, until the 13th, proved to be the most interesting exhibit ever held in Providence, and attracted much attention from the general public. It was the first exhibit of the kind yet held there and it is expected it

will have done much to arouse an interest in the Arts and Crafts movement, which it is hoped will take substantial shape in the near future. One of the chief merits of the exhibit was its condensed form and the artistic manner in which the exhibits were arranged. In bookbinding, pottery, stained glass, wood-carving, embroidery, leather and metal work, and in other forms of applied art, there was much to appeal to persons of refinement. The exhibit included examples of the work of artistic craftsmen from all parts of the United States and a number of pieces from Europe. Among the latter was one of the famous "Golfe Juan" vases of iridescent coloring, designed and executed by Clement-Massier, Paris, which was, undoubtedly the finest piece of pottery in the gallery. This was one of the three pieces from the Mediterranean Pottery, chosen for the Paris Salon, and is now the property of B. Wilson Tripp of Providence. There was also a beautiful and interesting Dutch interior scene on tiles, by Aetz, made by Rosenberg Pottery, Hague. The exhibit comprised examples of the Grueby Pottery, Boston, the Newcomb Pottery, New Orleans, the Rookwood Potteries of Cincinnati, Ohio, the Crown Point Pottery, designed by Charles Volkmar of New York; rare book-bindings and books from the Roycroft presses, New York, and the Kelmscott Press of William Morris, England; bindings from Otto Zahn of Memphis, Tenn.; posters and calendars designed by Mucha, one of the foremost illustrators of Europe; pieces of the famous Tiffany Favrile glass and stained glass windows from Tiffany, New York; metal work from Charles H. Barr of East Greenwich, R. I., and a wrought iron grille by Frederick Krasser of Boston, the finest piece of metal work in the exhibit; laces and

bead work from the Indian Reservation; textiles from Berea College, Kentucky; carved chests and cabinets, unique and beautiful designs in brass and copper, and jewelry. The most attractive feature of the entire exhibit was the pottery, which was artistically arranged on improvised stands at the end of the gallery. There were pieces of the Rookwood pottery in golden brown tones with highly polished surfaces, and specimens of the Grueby Pottery in mellow greens, the Merrimac Pottery also in greens, and the Newcomb Pottery, made by the girls of Newcomb College, New Orleans, in velvety blues in unique and beautiful designs, no two pieces being alike. The upper tier in the centre of the display was occupied by the exhibit of Tiffany Favrile glass, the Peacock vase with all the iridescent colors of the feathers repeated in the tones of the vase, being the finest piece in the collection. Four large lamps with transparent Favrile glass globes occupied the corners of the exhibit. The most attractive example of the Grueby ware exhibited was a graceful vase embodying an adaptation of the calla lily, both leaves and flower reproduced in natural colors. Of the Crown Point Pottery, a flower-shaped pitcher was especially lovely.

Included in the ceramic exhibit was a small but choice collection of decorated china, designed and executed by the following: Plate, conventional cyclamen, designed by Miss Emily Crouch; vase, conventional butterfly design in blue, black and gold, by Miss Louise M. Angell; cup and saucer, turquoise blue with jewels, by Miss Laura Washburn; plate in lustres, by Mrs. Fannie Rowell, and a punch bowl, conventional poppy design, by Percy J. Callowhill.

GRACE L. SLOCUM.

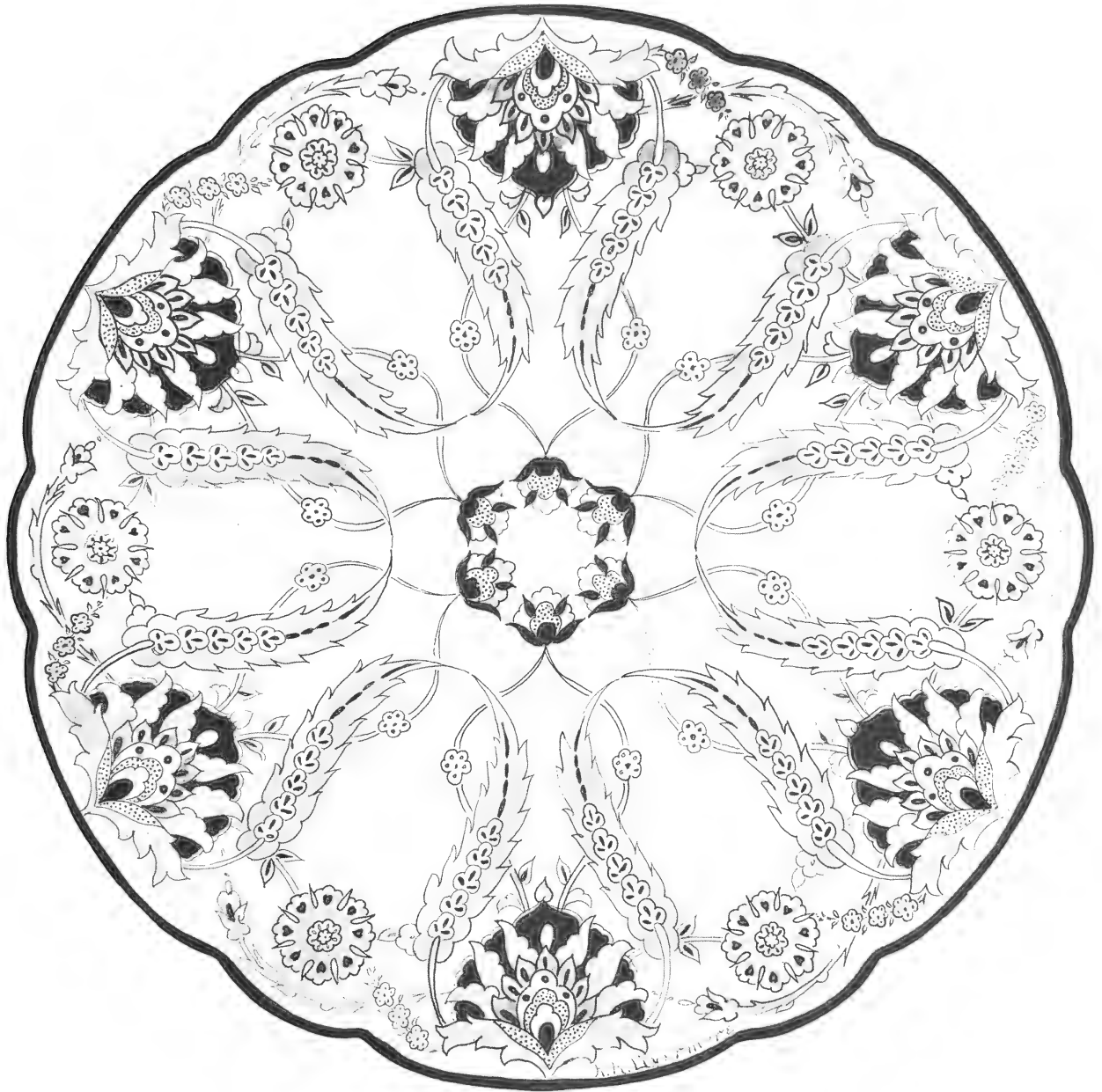


DAFFODIL CUP AND SAUCER

K. B. Focke

THIS design is intended for a tall, slender cup, and may be treated as follows; the dotted portion of design tinted dark green, and lower part of cup, and entire center of saucer, silver yellow. Leaves a delicate green outlined with flat gold. Flower, pale yellow, accented with enamel, and shaded and outlined with gold.

The straight band within the saucer is intended for the decoration on the cup.



THIRD PRIZE, HISTORIC ORNAMENT—KATHERIN LIVERMORE

THIS design is carried out in flat color, using blues, greens and gold as the color scheme. For the green, use Apple Green and Night Green with a touch of Emerald Stone Green in the shading. Dark blue, with a touch of ruby purple and black and $\frac{1}{8}$ enamel to give body to the color, is the blue used.

First outline the design in black; use green in the stems and leaf forms. Use gold wherever black is given in the study.

For the large flower form paint the outer petals dark blue, the second row green, with gold touches in centres, the white spaces in this form are light blue (use deep blue green), with a band of green between them.

The smaller conventional form has dark blue as a background, introducing green in the little, radiating leaf forms and in the centers. The small flowers in the center of plate have green outer petals, the center form dark blue, the rest in gold. Use deep blue green for the Forget-me-not.



THIRD PRIZE, MODERN DESIGN—PLATE, BATCHELOR BUTTONS—KATHERIN LIVERMORE

OUTLINE either in black or raised paste. The color scheme is in blues, greens and gold. Use Emerald Stone Green for the background in the panel—making the conventionalized petals in blue, dark blue (or blue 29), a touch of ruby purple and just a bit of black, with $\frac{1}{8}$ Aufsetzweis. Paint on very thinly.

This is used for the flowers also, introducing more purple and black in the centres.

Use Apple Green with Mixing Yellow for the leaves, with Emerald Stone Green for the shading.

Paint the inner band green, the outer one blue. The dotted spaces are gold with blue or green dots.



MERMAID PLATE—FRED'K G. WILSON

KERAMIC STUDIO PUBLISHING CO.



FOURTH PRIZE, MODERN DESIGN—ALICE WITTE SLOAN

THE flowers pink, not shaded. Leaves, a light yellowish green that will harmonize with the flowers. Stems brown, not too dark. The background around the seven large clusters and the smaller open spaces, cream. The dotted

parts, a deeper tone of same. The black portions, blue (but neither a dark nor a baby blue.) The whole outlined with black. The border space could be gold or a darker tone of the blue used.



THIRD PRIZE, FLOWERS, INTERIOR AND EXTERIOR DESIGN FOR NUT BOWL—MARIAM L. CANDLER

EXHIBITION AT NATIONAL ARTS CLUB

AN exhibition of artistic glass has just been closed at the galleries of the National Arts Club. It consisted of antique and modern glass, Chinese and European pieces, and a large showing of modern American ware. Among those who exhibited stained or leaded glass in windows were John La Farge, Mrs. Henry Whitman of Boston; Miss Oakley of Philadelphia, and E. D. Sperry of this city.

From the La Farge workshops comes a large memorial window for Harvard.

Mrs. Whitman showed flower pieces, among which was a water lily design. The Tiffany Favre glass was well represented by three large cases full of "peacock" pieces, as well as the lighter toned jars, vases and bowls. A large selection from the glass collection of A. W. Drake of the *Century Magazine*, comprised many pieces—glass tankards, with holes in the sides for the fingers; Dutch bottles, with sea fights of the seventeenth century, and flasks in animal forms.

Another case was full of the old Greek and Roman glass, together with dark blue old Chinese vases of thick glass and cameo snuff bottles of glass imitating porcelain, pottery and jade.

The slender plant forms that Professor Köpping, of Berlin, used to evolve before he stopped his experiments in small

glass were present in a few examples lent by Cottier & Co. There were specimens of Venetian and English glass, as well as modern French.

HAZELNUT STUDY FOR NUT BOWL

Mariam L. Candler

THE nuts are laid in with yellow brown, shaded with dark brown and finishing brown, leaving the yellow brown for the high light.

The nuts are enveloped in a soft green husk, which may be laid in with moss green or yellow green, modeling them with brown green and shading green.

Keep the foliage clear and crisp, using a touch of Russian Green, Moss Green and Brown Green. Suggest shadowy foliage with lighter shades of Gold Gray, softening into the background.

Keep the background in harmony with the design, using Ivory Yellow, in the center a dash of Lavender Glaze, then Yellow Brown, Deep Red Brown and Dark Brown. When sufficiently dry, powder over the background with the same colors used in flushing. In retouching, glaze with same colors, accenting here and there with touches of deeper color. Model and refire until the desired effect is obtained.

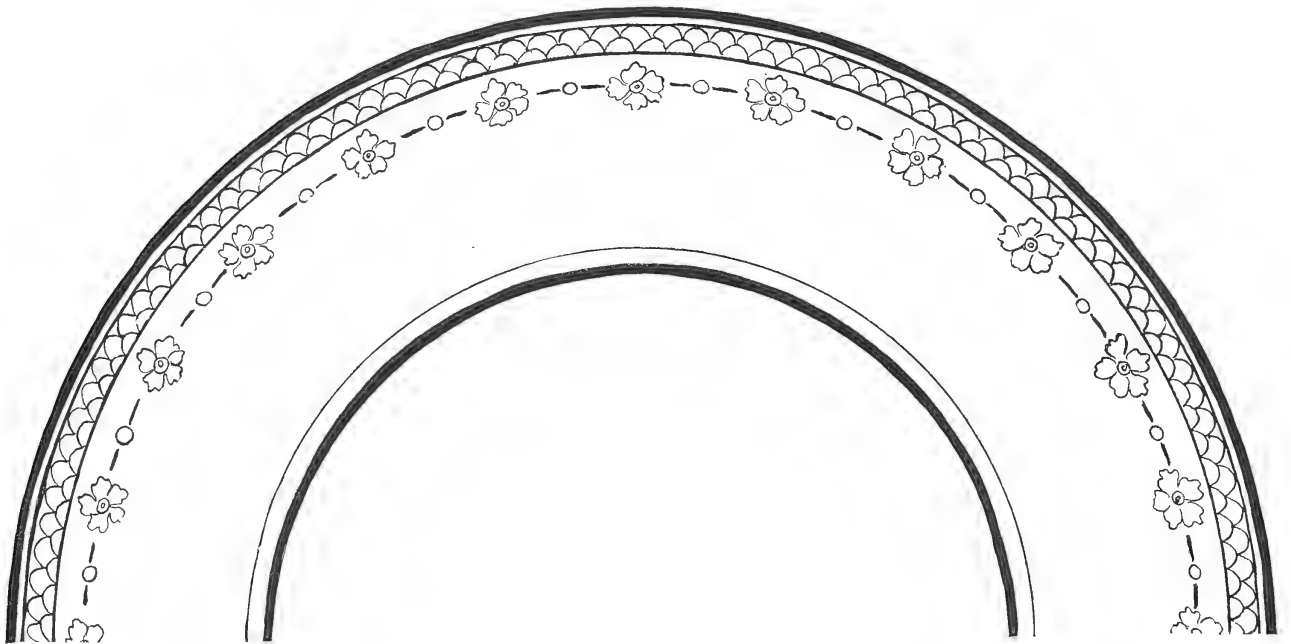


PLATE DESIGN—ANNA B. LEONARD

THIS design may be carried out in raised gold, or color. A treatment in blue and green enamel would be very simple and attractive for a salad plate or breakfast plate. The five leaf blossom may be in turquoise effect, or in dark blue, obtained by using the Lacroix Dark Blue, a touch of German Ruby Purple and a little Black, using one-eighth Aufsetweis with this color. The center to be in yellow and gold.

The narrow lines outlining the band of scales are to be in dark blue. The design is outlined in black

(with a touch of blue), and the outer row of scales is to be filled in with the dark blue and the inner row to be filled in with a rich green. There is then a space of white (or gold), and the extreme edge is to be dark blue. This is very effective carried out in Capucine Red, Gold and Black.

For the green use a mixture of equal parts Apple Green and Mixing Yellow, adding Chrome Green 3B, Brown Green, and a touch of Black.

To this add one-fourth Aufsetweis.

TREATMENT FOR VASE

Frank S. Browne

BODY of vase pale blue, made of Blue Green and Copenhagen Blue, design in Gold, outlined in Red Brown, darker spots in ornaments Persian Red and green made of Royal Green with a touch of Blue Green. Dark band at top

dark Copenhagen Blue, design in Gold outlined in black; red, green and yellow enamel in ornaments. Or ground of vase Yellow Ochre with a touch of Persian Red, design in Pale Blue or Pale Green, darker ornaments in Red or darker Blue or Green, band at top, ground Black, design Gold, red and green ornaments. See design on page 48.



MUSHROOM DESIGN—S. EVANNAH PRICE

THESE are very delicate in color and must be painted very carefully that they may not look too solid. In fact, the whole design must be kept very light for the first fire. After sketching the design with ink, wash in the background with Lemon Yellow for the lightest part, merging into Yellow Brown, then Russian Green and Copenhagen Blue in the darker parts. While this is moist, paint the moss and weeds with Lemon Yellow, Apple, Moss, Brown and Shading Greens. For the shadow at the opposite edge of plate, and some of the weeds, use Gold Grey and Copenhagen. Wipe

out the mushrooms and lay them in while all is moist, to avoid hard edges.

For the caps use a thin wash of Ivory Yellow shaded with Pompadour. For the gills of the large one use Violet No. 1 shaded with Ruby and Blood Red (equal parts), for the small ones Silver Grey shaded with Violet No. 1. The stems of all are Ivory Yellow shaded with Violet No. 1. The drawing touches and all dark lines on the small cluster at the side of the plate are in gold. For second fire strengthen where needed with same colors used in first painting.

THE COLLECTOR

OLD CHINA FOR SALE OR EXCHANGE BY SUBSCRIBERS

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For further particulars, address Ceramic Studio Publishing Co.
Syracuse, N. Y.

p. c.—perfect condition.	rep.—repaired.
g. c.—good condition.	cr.—cracked.
f. c.—fair condition.	ch.—chipped (state number of chips).
p. g.—perfect glaze or color.	sm. ch.—small chips (use only for very small chips which do not spoil the piece).
g. g.—good glaze or color.	br. x.—broken, piece missing.
f. g.—fair glaze or color.	br. o.—broken, can be repaired.
b. g.—bad glaze or color.	
scr.—scratched.	

STAFFORDSHIRE

Landing of Lafayette platter, 10-inch, very dark blue, fine piece,	\$40.00
U. S. Bank of Philadelphia, dark blue, 10-inch, plate, Stubb eagle border,	30.00
Erie Canal, Dewitt Clinton, 8½-inch, plate,	26.00
City Hall, dark blue, 6½-inch, plate, Stubb eagle border, p. c.,	20.00
Boston Hospital, dark blue, 9-inch, plate, p. c.,	20.00
Union Line Steamboat, dark blue, 10-inch, plate, p. c.,	18.00
Another, 9-inch,	15.00
Pine Orchard House, dark blue, 9-inch, soup plate, p. c.,	16.00
City of Albany, dark blue, 10-inch, plate, crack on one side, rare,	16.00
Boston State House, dark blue, 10 in., chaise in foreground (Rogers),	15.00
States plate, dark blue, 10-inch, soup plate, p. c.,	15.00
Another, 10-inch, dinner plate, rep., fine color,	8.50
City Hall, dark blue, 10-inch, plate (Ridgway), p. c.,	14.00
East View of Lagrange, dark blue, 9-inch, plate, p. c.,	13.00
Philadelphia Library, dark blue, 8-inch, plate,	12.00
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McDonough's Victory, dark blue, 7½ inch, plate, p. c.,	10.00
Another, 6½ inch,	5.00
Escape of the Mouse, dark blue, 10-inch, plate, rep., fine color,	10.00
Caledonian pink, 10 inch, soup plate, p. c.,	2.00
Clementson's flow blue, 9-inch, plate, good specimen,	.75
Flow blue, plate, 10-inch, perfect,	1.50
Dark blue, willow pattern octagon, 7½ inch, plate,	2.00
King's College, Cambridge, medium blue, 9½ inch, plate,	5.00
3 Robinson Crusoe plates, very curious, marked Robinson Crusoe,	
First Crop and Milking Goats, set \$2.50, each,	1.00
States pattern, oval dish and cover, 12-inch, cr. but fine blue,	25.00
Large soup tureen and cover, no ladle, dark blue, floral dec., p. c.,	15.00
Dark blue sauce boat, cover and ladle, floral dec., p. c.,	5.00
Dark blue bowl, 8-inch diam., floral dec., cracked,	2.00
Old Staffordshire ink well, design bearded head,	.75
Old Staffordshire bird, cracked,	.75

LUSTRES

Copper lustre pitcher, 3½ inches high, blue center, stag in relief,	3.50
Another, 5½ inch (1 quart), band of spotted purple lustre,	5.00
Copper lustre pitcher, 5½-inch, band with flowers, p. c.,	5.00
Another, 7-inch, colonial shape, pink lustre band, fine piece,	10.00
Copper lustre mug, 3-inch, all copper, flowers in relief, rare,	3.50
Another, 4-inch, blue band,	3.00
Silver lustre creamer, 5½-inch, odd shape, perfect specimen,	6.00
Pink lustre cup and saucer, perfect,	3.00

MISCELLANEOUS

Tortoise shell pitcher (2 quarts), hound for handle, animals in relief, fine glaze,	10.00
Salt glaze tea pot, fine specimen,	7.00
Old English cream tea pot and 2 cups and saucers to match, bunches of colored flowers, one saucer cracked,	5.00
Square cream vegetable dish (Spode & Varnett), green and brown floral border,	2.50
Old Worcester plate, Chinese mark, birds in center, cobalt blue border	8.00
Lowestoft cup and saucer,	2.50
Another,	2.25
Lowestoft 9-inch plate, scalloped edge, p. c.,	3.50
Lowestoft sugar bowl and cover, slight crack on edge,	5.50
Another, cracked and one small chip,	3.50
Lowestoft helmet creamer, perfect,	6.50
Delft polychrome plaque, very good specimen,	8.00
Delft blue and white plate, 9 inch,	2.50
Delft polychrome plate, 9 inch, chipped,	1.50

Our exchange column is open free of charge to subscribers.

We advise subscribers who list old china for sale to consign the pieces to us, when possible, as it will make sale easier, they paying express charges.

JASPER WARE

MADE BY WILLIAM ADAMS OF TUNSTALL, ENGLAND.

It is not generally known by collectors that Josiah Wedgwood, the great English potter, had many active competitors in the manufacture of his celebrated jasper ware, which he first brought out in 1773 or 1774. Such, however, was the case, and some of the imitations of this fabric were fully equal, if not indeed superior, to the original. Among the more prominent potters to engage in the manufacture of jasper ware were Messrs. John and William Turner of Lane End, whose artistic creations in this body were scarcely inferior to

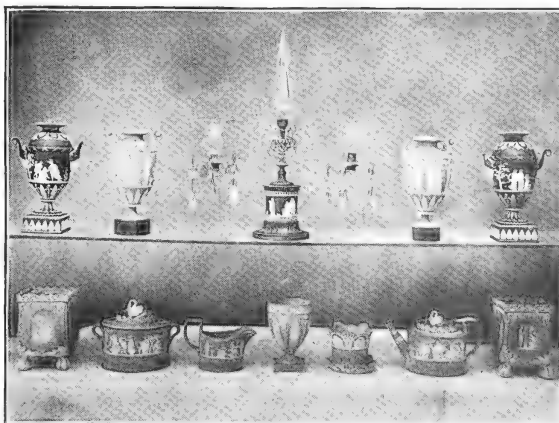


No. 1—ADAMS JASPER WARE FROM THE COLE COLLECTION.

Wedgwood's best productions, and the origin of many pieces which are now found in collections can only be determined by the names which are stamped on them.

William Adams of Tunstall, England, probably carried the imitation of the Wedgwood jasper to the greatest perfection. As stated by Chaffers in his "Marks and Monograms," "He was a favorite pupil of Wedgwood, and while with him executed some of his finest pieces in the jasper ware. He subsequently went into business on his own account, and produced much of this beautiful ware, modeled with great care, and successfully carried on a great trade. * * * * *

"In 1786 the firm was 'William Adams & Co., manufac-



No. 2—COLLECTION GIVEN BY SAMUEL MEYER TO LIVERPOOL MUSEUM

turers of cream-coloured ware and china-glazed ware painted.' 'This jasper,' says Shaw, 'would have been more highly esteemed had it been alone before the public, but in this, as well as most other instances, the imitation very rarely equals the original. There are, however, some examples quite equal, if not superior, to anything produced at Etruria, notably a blue and white jasper plaque with Diana reclining after the chase, holding up her bow, a greyhound in front; signed W. Adams & Co.; in Mr. John J. Bagshawe's collection.'

Mr. Frederick Litchfield, in his "Pottery and Porcelain," says "It was, perhaps, not until after Wedgwood's death that Adams commenced making jasper ware, in connection with which his name is best known. Some of his productions are quite equal to Wedgwood's, particularly the drum-shaped pieces for the bases of candelabra, which Adams made a specialty. These are, however, seldom marked, and therefore are generally classed as Wedgwood's jasper ware, which they so closely resemble."

This William Adams, who was born in 1745 and died in 1805, was a cousin of the William Adams of Stoke-upon-Trent and Greenfield, Tunstall. Examples of his jasper ware which survive are distinguished by great delicacy of modeling and beauty of form and design. They are quite scarce and consequently command as high prices as original Wedgwood pieces. Several groups and pieces of the Adams ware are here reproduced.



NO. 3—ADAMS JASPER VASE REPRESENTING THE FOUR SEASONS.

Illustration No. 1 shows some fine pieces from the Cole collection,—a group of white ware with designs in relief, consisting of sugar bowls, tea pots, jugs and candlesticks. The sugar bowls are four-sided or lozenge shaped, the forms being suggestive of some of the old Bristol and Leeds shapes, including the modeled swans which form the knobs to the lids.

Illustration No. 2 shows a collection of this ware which was presented to the Liverpool Museum by Mr. Samuel Mayer. The pieces include a candelabrum, vases and a portion of a tea service, decorated with white reliefs on a blue ground.

No. 3 represents a large blue jasper vase with raised

figures in white, representing the Four Seasons. In the Museum of Practical Geology, London, is a similar example,—a large jug,—decorated with the same figures.

No. 4 shows a fine vase, over sixteen inches in height.

In the Tunstall Museum there are a few of the Adams pieces, and the Hulme collection at Burslem includes about six. Six specimens are owned by the Pennsylvania Museum, Philadelphia,—three candelabrum bases, a teapot, sugar bowl and creamer,—beautiful specimens, all marked "Adams." There is probably only one museum in England that has a greater number of pieces. All of these were produced between the years 1787 and 1820.

A careful study of the accompanying illustrations will reveal the marked similarity of the Adams and Wedgwood



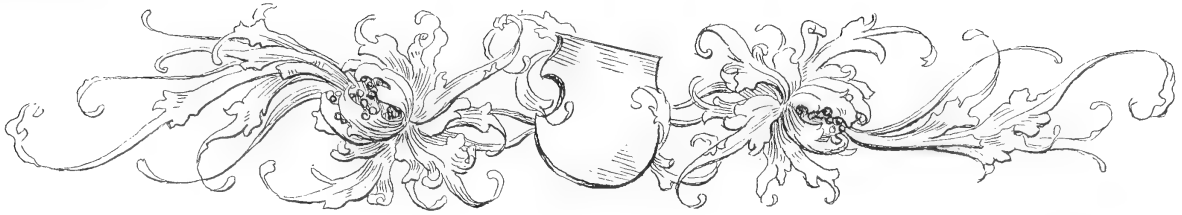
NO. 4—ADAMS JASPER VASE 16½ INCHES HIGH.

productions. It is not safe, therefore, to assume the origin of jasper ware until the marks have been thoroughly examined, for it is said that the Adams products were shipped to America in considerable quantities about one hundred years ago. True Wedgwood ware is comparatively abundant in this country, but for some unknown reason marked pieces of the Adams jasper ware seldom turn up. The collector who secures an undoubted piece may feel certain that he possesses a most desirable rarity. It is probable that a close inspection of supposed Wedgwood pieces, however, will show some of them to be the productions of Adams.

EDWIN ATLEE BARBER.

ANSWERS TO INQUIRERS

Mrs. K.—Your two sketches show your plate and dish to be Staffordshire. The plate is what is called the flow blue ware. The mark Clementson is very often found on these flow blue plates. They are not specially valuable, although interesting specimens of this odd decoration, and are worth from 50 cents to \$1.50. The dish is light blue Staffordshire, landscape decoration, worth about 50 cents. We have had a few inquiries lately in regard to the value of these late Staffordshire pieces in light colors, blue, mulberry, pink, brown, &c. Unless they have an historical subject for decoration they are of very little value. In fact most collectors would not have them if given to them. They are only from 40 to 60 years old and for this reason are neglected, unless historical. They may acquire more value some day.



PYROGRAPHY

All designs for Pyrography should be sent to Miss K. Livermore, 207 Hallock Avenue, New Haven, Ct., who will have charge of this department and will answer inquiries in the Magazine.

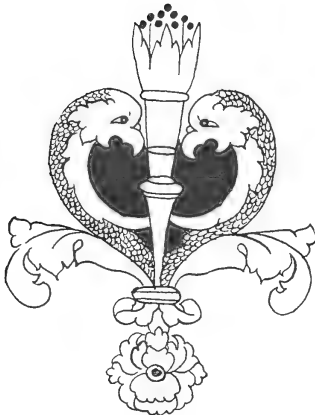
DESIGN TREATMENT FOR STEIN

Katherin Livermore

OUTLINE carefully and carry out the dragons in the burnt tones; stain the background a dark green; make the helmet and field of the shield silver; the chevron may be blue or red; use red and silver in the helmet trimmings.

When thoroughly dry, tone the silver with a little Payne's grey and black (oil colors) to give a dull effect. Keep the band of dragons at the top entirely in browns.

When finished, shellac (using the light shellac) and dry for twenty-four hours, then wax and polish. See design on page 46.



TREATMENT FOR FOLIO COVER

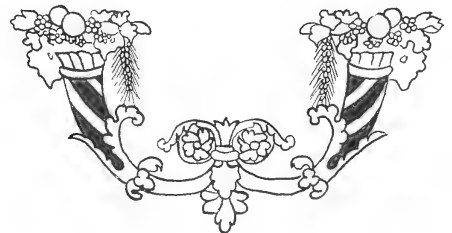
M. Tromm

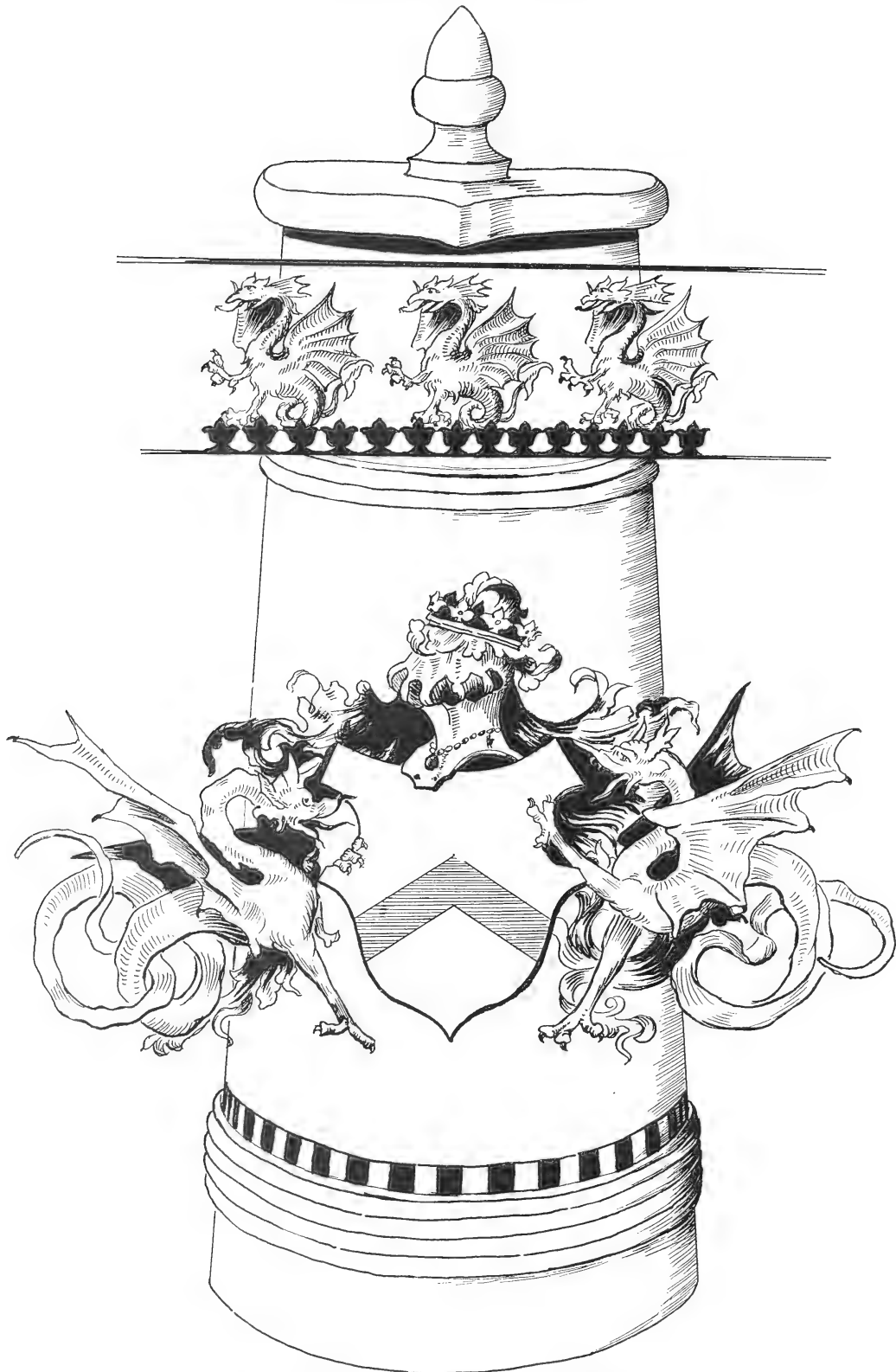
THE cover is of smooth calf. Outline the design with the point and shade very slightly. Introduce just a suggestion of color in the flowers, staining a yellowish red and toning with the yellow. See design on page 47.



ANSWERS TO INQUIRERS

M. C. A.—To stain a deep color and gradually grow lighter in tone, begin with the clear stain and graduate the same by dipping the brush in water. The lighter you wish the tint, the more water must be used.





DESIGN FOR STEIN—KATHERIN LIVERMORE



FOLIO COVER—M. TROMM

ANSWERS TO CORRESPONDENTS.

This column is only for subscribers whose names appear upon our list. Please do not send stamped envelopes for reply. The editors can answer questions only in this column.

J. A. C.—We have never used paste for raised gold mixed with sugar and water instead of other medium, but if you find that it goes on nicely with a brush or pen, and dries matt or dull, it will fire all right. Gold can safely be put over any mixture of paste for gold before firing, if the paste is thoroughly dry and dull. Deep blue green with a touch of apple green makes the nearest approach to Sevres blue. Coalport or Dresden yellow green are very near the Sevres green. If you mean the decorative head in batchelor's buttons of the January Supplement, we should advise for the blue Banding Blue and a touch of Ruby Purple. Royal Green is very like Moss Green, only slightly greener.

M. F. M.—Your cup tinted in Royal Green powder color on which the gold "rolled up," can be remedied by going over the design with raised paste and then cover with gold, or follow out the design with white enamel, using aufsetzweis and one-eighth flux. Your gold was not hard enough to go over a deep tint of green. You should have used the unfluxed gold, having fired your color hard first.

The best brushes for china painting are the camel's hair brushes in quills,

The square shaders in different sizes are very valuable, and for fine work the pointed shaders; for miniature work, miniature brushes and slanting stipplers; for general use, square shaders 2, 4, 6, 8, pointed shaders 1 and 2.

F. V. G.—Glass colors should glaze unless especially prepared to be matt. They will not have quite as high a glaze as the glass itself, except what are called "stains," which, if fired just right, will have almost the same appearance as the glass. They should be at least translucent, if not transparent.

A monogram should be put on a rim in such a way as not to interfere with the border, being placed either just below the border or in one panel, in which case it takes the place of the ornamentation filling the other panels, but the main border should not be disturbed.

Royal Worcester finish on china is a perfectly matt surface, Doulton finish has a semi-matt or ivory surface. The colors can be either dark or light.

E. A. S.—The tulip design for stained glass will appear in the July number.

Margaret—Mineral colors for painting on china are no more poisonous or injurious than any other kind of paint. Some persons are very sensitive to turpentine or oil paints, and possibly to china colors, but it is because their own constitution is out of gear. Of course if one put his brush in his mouth or eats paint for recreation he might find his stomach rebels, but not otherwise.



Browne
1900

For Treatment see page 42

VASE—FRANK S. BROWNE

KERAMIC STUDIO

JULY MCMI Price 35c. Yearly Subscription \$3.50

KEEP THE FIRE ALIVE

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A MONTHLY:
MAGAZINE:

FOR THE:

DESIGNER: POTTER: DECORATOR: FIRER:

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Entered at the Post Office at Syracuse, N. Y., as Second Class Matter, Aug. 2, 1899.

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WE began with the January Number to issue a Colored Supplement each month, instead of alternating with monotonies as before. The full retail price of these Color Studies for one year is as follows:

Twelve Color Studies at 35c., \$4.20.

A Subscription to "Keramic Studio," including these twelve Studies, \$3.50.

KERAMIC STUDIO

Vol. III, No. 3

NEW YORK AND SYRACUSE

July 1901



to those who are desirous of coming to New York to study during the summer, we would suggest making inquiries first of the teachers, as each year a fewer number of studios remain open. The season practically closes the first of June and reopens the first or middle of September. We have seen so many disappointed students coming from a great distance that we offer this timely suggestion, "to find out who will be there." The KERAMIC STUDIO has the names of the leading artists in the Teachers' Directory.

But if those who come would avail themselves of our fine libraries and the ceramics at the Metropolitan Museum, their visits would be fruitful in acquiring a foundation for good designing. To those who have not studied in this way we would say that there is much profit as well as pleasure in dipping into this wealth of reproductions in color of the best designs of many centuries and peoples. In the Publisher's Notes we give a long list of useful books which may be found at our libraries. Take tracing paper and water colors, and copy some of the designs. Keep them for future use in your classes or for your own work. Looking at them later on will give you many suggestions and will facilitate building your own designs.

Then there are the Parks and Botanical Gardens where one can make sketches from nature, which will be an immense help in floral designs. Study the growth of the plants, the formation of leaf, stem, bud and flower. Use your water colors to obtain any color scheme that may please you, either in leaf or flower. This suggestion may lead you into another museum—that of Natural History. The color there in the wings of butterflies will be a study in itself. We had the pleasure of seeing some designs recently made for silk, the color scheme was obtained in this way. Students do not begin to appreciate the vast opportunities in the large cities, it seems so much easier to go to a studio and have some one else do the work. Happily, however, a few are beginning to study in the right way, and as the pleasure of it is so great, contagion is sure to follow.

We just received an interesting letter from Miss M. Louise McLaughlin of Cincinnati, one of the pioneer amateur clay workers in this country. We expect to give later on an illustrated account of her work. Meanwhile our readers will be interested in the following extracts from her letter:

"In the KERAMIC STUDIO sent me, in the article on the Copenhagen Ware, the statement is made that no attempt has been made in America to produce anything in the way of porcelain except table ware. This is no longer true, because I have been producing porcelain of a purely decorative character for some time. It is now three years since I began a series of experiments in porcelain. The work is carried on at my home in a small kiln erected in my garden. The experiments have been carried on entirely by myself and, naturally,

with many drawbacks resulting from inexperience, lack of proper facilities, etc. At last, however, I have settled upon bodies and glazes which will suit my purpose. The ware is a true porcelain, hard and very translucent. It has been compared to soft porcelain, and probably does resemble the old Chinese soft paste more than anything else, although both the ware and glaze are hard, being fired at a temperature of about 2,300 F. I have now an exhibit of twenty-seven pieces at Buffalo."

Yours very truly,

M. LOUISE McLAUGHLIN.

PRIMITIVE POTTERY

[Address before the National League of Mineral Painters, at the Pan-American, by W. J. Holland, Ph. D., LL.D., Director of the Carnegie Museum, Pittsburgh, Pa.]

WHO was the first potter? This is a question which will be forever veiled by the clouds of oblivion. Wandering along the banks of a stream, picking up a rounded mass of water-worn clay, crushing and molding it in his fingers, the first potter may have pleased himself by seeing how the plastic mass yielded to his touch. Then, noting how the clay, when it had been touched by the passing hoof of some quadruped, held in its cavity the water, he may have fashioned out of the mass which he had flattened in his hand a rude primeval cup and with it lifted from the brook the waters of the stream by which he sat. The first experiment was repeated. The mass of clay fashioned by his fingers was left to dry in the sun. It was found to be a receptacle having in it something of durability and something of use. Again the experiment was repeated. Each repetition led to a further development of the thought. With increase of variety in form came increase in adaptability to use. The act of the first potter, a savage man of the wilderness, was repeated by other savages about him. Then later, perhaps by accident, the fact that sun-dried clay becomes hardened in fire may have been discovered. The rude hut in which the savage had stored his vessels of sun-baked clay, in which he kept his stock of seeds and edible grain, caught fire. The first potter's kiln may have been started as Charles Lamb has humorously informed us that the first oven for roasting pork was started, by a conflagration in a dwelling. From among the ashes and still glowing embers of the fire the earthen vessel was brought forth harder and more useful than ever. Henceforth the savage resolved to fire his vessels of clay, and for this purpose constructed a kiln in which he baked the pots and shallow dishes which he had fashioned with his fingers. Ages no doubt elapsed, and the arts of savage life had progressed far, before the potter's wheel was invented.

In attempting to trace the beginning of ceramic art we naturally refer to the old world of Egypt and Assyria, in which are preserved to-day the memorials of the most ancient civilizations of which we have knowledge. Here everywhere the work of the potter is in evidence. As you are aware, the making of sun-dried bricks, followed by bricks covered with

enamel or with glaze, was one of the earliest of arts. Recently, through the Egypt Exploration Society, the burial place of the kings of the first Egyptian dynasty has been discovered to the surprise of students of Egyptology. But underlying this most ancient of burial places were found ruins, and in them were discovered stores of prehistoric pottery, some of which, I am happy to say, find a resting place in the Carnegie Museum, and examples of which are on the table before me. So, before history in its modern acceptation was begun, before men had attempted to chronicle the birth and death of kings, or the founding of dynasties, the potter was at work fashioning rudely, and yet effectively, the plastic clay which he found at hand on the banks of lakes and rivers, or deposited in great beds in the earth. The ancient Egyptian pottery, which is unmistakably prehistoric in its origin, is rude compared with the products of subsequent times. It is mostly unglazed, and consists of soft, porous terra-cotta. Some of it gives evidence that it was fashioned by the hand alone, without the agency of the wheel. Much, however, which has been discovered shows that already the use of the horizontal revolving wheel was known. It is not in Egypt or in Assyria that to-day we find preserved the best examples of what may strictly be called primitive pottery. The art of the primitive potter is being plied at this very hour, as no doubt it was plied thousands of years ago in the haunts of an elder civilization, by the savage or semi-savage tribes of Africa, Malaysia and America. The Stone Age, as it has been called, has been in all historic times up to the present in a measure coeval with the Age of Bronze, of Iron, and even of Steel. Contemporary with the civilization which gave us the Parthenon, the Arch of Trajan, St. Peter's in Rome and St. Paul's in London, were savage tribes in distant parts of the earth who fashioned their flint arrow-heads, as flints had been fashioned by the lake-dwellers in Switzerland; and whose pottery was even more crude and primitive in the methods of its manufacture than much of the pottery fashioned by men who lived long before the Pharaohs, before the age of Homer, Cæsar, Michael Angelo, or Christopher Wren. The study of primitive pottery is not, strictly speaking, an archaeological pursuit, though it may be this in part. It is rather the study of the potter's art in its infancy as practiced by tribes of men with whom all art is in its infancy. Without therefore attempting in the brief time that is before me to more than refer to the primitive pottery of the ancient Egyptians, Assyrians, Greeks and Romans, of which fragments are treasured up in the museums of the world, let me rather call your attention to the development of the art in primitive form as it has been in comparatively recent times, and is to-day practiced among the aboriginal races of the two Americas.

In various localities upon the eastern sea-board of the United States, among the ruins of the flimsy structures in which the red men lived, sometimes associated with the rude stone implements of the chase and warfare, are found the remains of earthen vessels. These give evidence of having been fashioned out of the clay directly by the fingers of the potter, who molded the vessel into shapes of use. The common method of fashioning vessels for use which was and is still employed by the Indian tribes in the southwest, is to build up the vessel out of ropes of clay fashioned in the hand and carried around coil after coil until the vessel has been built up to the desired size and shape. Much of the ancient Zuni pottery preserves upon its exterior the evidence of having been thus constructed. The interior was deftly smoothed and molded by the hand of the primitive potter,

while the roughness of the exterior, showing the method of structure, appears in some cases to have been valued as having a sort of rude decorative effect heightened frequently by the touch of simple implements by which the coils were made to assume indented or waved outlines. A sample of such ware I have brought with me, and it is on the desk before me. Almost all Zuni pottery is made in this way at the present day. The ropes of clay, of varying thickness according to the size and capacity of the vessel, are coiled one upon the other; then both interior and exterior are carefully shaped and fashioned by the hand. The vessel is allowed to dry, and then with a piece of stone it is ground down and polished, when it is at last ready for the kiln.

So far as my observation and my studies extend there is no evidence that any of the genuinely antique pottery which has been exhumed from mound and burial places in either of the Americas shows that the use of the potter's wheel was known to the worker in clay. He relied solely upon his fingers and rude implements of wood, bone, or stone which were improvised by him, and while exceedingly symmetrical forms were produced and highly artistic shapes were evolved, it was almost entirely in reliance upon manipulative skill. The greatest difference exists in the degree of skill in workmanship shown by various tribes. The ceramic products of the Indian races and mound-builders of the Atlantic seaboard and the Mississippi valley of North America represent perhaps the lowest stages of proficiency in the art of the potter. While many curious and interesting vessels have been discovered, few of them compare in beauty of form and perfection of finish with those which are found in the southwestern portion of the United States and notably of Tusayan origin. The work of the ancient potters whose labors antedated those of the modern Zuni does not compare unfavorably with the most refined ceramic wares of Mexico and Central America in which the art of the potter seems to have reached its highest development. When we pass into the northern portion of South America we find, as we proceed further and further from the influence of the Mexican and Central American civilization, cruder and less artistic results. Nevertheless the skill displayed in the production of fictile wares by the ancient races which inhabited the northwestern portion of the South American continent was not small. I have within recent days with much interest been engaged in unpacking a considerable collection of pottery gathered in the province of Santa Marta, Colombia. This collection was mainly taken from ancient graves in the remoter and wilder parts of the country. Among the more remarkable objects which were obtained by those collecting for our Museum were the funeral urns, or coffins, in which the remains of the dead were placed. These are huge earthen-ware pots from two to two and a half feet in depth and about two feet in diameter at their equator, opening at the mouth, which is about eighteen inches across, sufficiently wide to admit of depositing in them the body of a man in sitting posture, with the knees brought up to the chin. These receptacles are undoubtedly the largest pieces of pottery-ware known to have been made by the aboriginal tribes of America, and served the purpose of the barrel into which the Japanese at the present day put their dead in the same sitting attitude. None of these vessels give evidence, so far as I can discover, that they were fabricated upon the wheel, though when broken all parts seem to be perfectly homogeneous in structure, and there is no evidence, so far as I have been able to see, of the use of the method of coiling clay, as I have already

described it. The composition of these vessels is of a coarse clay mixed with particles of sand and finely powdered shells. They have been carefully smoothed externally and internally and all traces of the use of mechanical appliances, if such appliances were employed, have been obliterated, except that here and there upon their surface are slight depressions or markings which might have been made by the smooth surface of a pebble employed for polishing.

Passing from these huge earthen-ware vessels, each one of which has required a large box for its shipment, we find vessels of various shapes and sizes, made for the most part of the same material, light red in color, and displaying a very high regard for symmetry of form. In addition to the hollow ware of which I have spoken we find other implements made of clay,—ladles, bird-calls, flutes, figurines, small heads of animals and of men, probably made for purposes of ornament. Similar figures, as you are perhaps aware through observation and reading, are not uncommon in Mexico, Peru, and parts of Brazil.

Thus far what I have said has related principally to the technique of the methods by which the fictile products of the aboriginal tribes of America were fashioned in outline. I have said little in reference to the art of finishing and of ornamenting the objects which were formed by their skilful fingers. The ornamentation of fictile ware may consist either in the modification of the form or in the application of pictorial design to the surface. While the vessel was still soft the fabricator sometimes pleased his fancy by adorning the surface with lines and markings traced upon it, or by attaching to it in the form of legs or handles devices of a more or less artistic character. Sometimes the result of ornament was achieved by giving the vessel a grotesque form, such as

that of a quadruped, or of a bird. Such early efforts at the production of something more than forms of simple use are not uncommon in the vessels found in the mounds of the Mississippi valley, and droll objects suggesting the imagination of childhood, or of a people in which art is in its infancy, are frequently discovered. Those of you who have studied the collections in the great museums will recall the grotesqueries of the potter's art which have come down to us from the burial places of Tennessee, Missouri, and Arkansas.

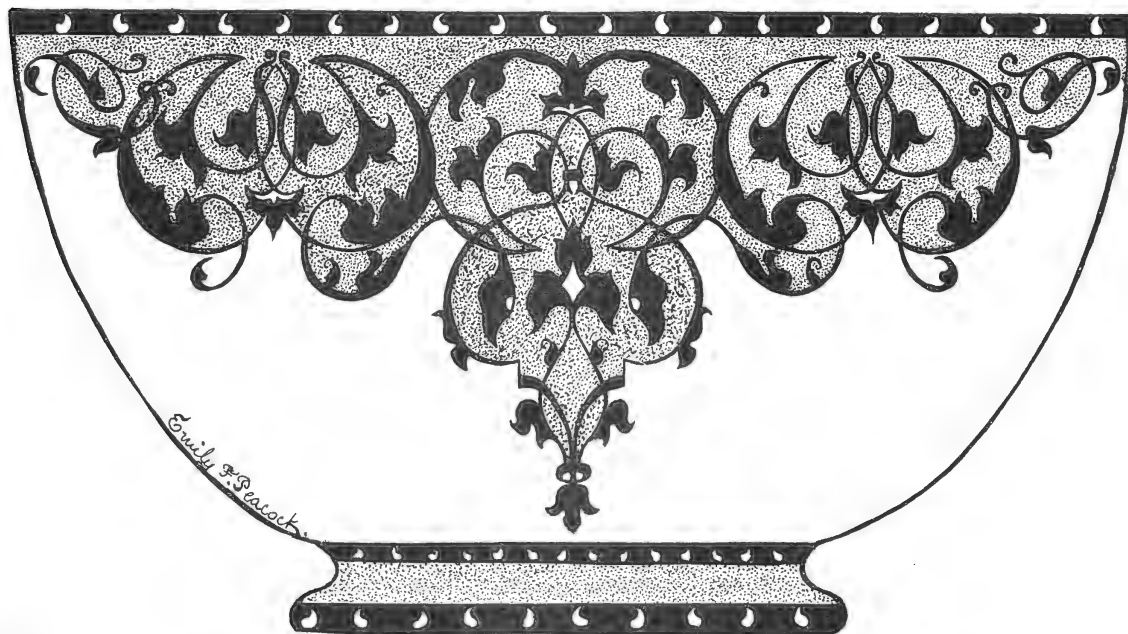
When we pass to the southwest and examine the products of the ancient burial places of the southwestern tribes among whom the art flourished, we find the same tendencies, but touched and animated by a much higher regard for accuracy in form, symmetry in outline, and fidelity to nature so far as animal forms are represented. While conventionality prevails, it is in evidence that the ancient potter of the Pueblos had an eye for the things of the material world about him, and his efforts at the representation of these forms are far more successful than those which were produced by the tribes of the North and Northeast. This artistic sense reaches its highest development in Arizona, Mexico, Central America and Peru.

[TO BE CONTINUED]

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NOTE

In the treatment of plate design by Miss Caroline Bon-sall in the May KERAMIC STUDIO, the mistake was made of "Two parts Yellow *Green* to one part Marshings Gouache Minton Green." It should read "Two parts Yellow *Gold*," etc., etc.



MENTION, HISTORIC ORNAMENT—ICE BOWL—EMILY F. PEACOCK

CARRY out the design in Copenhagen Blue, leaving the small figures in the bands white. Or put light green lustre in the dotted background, yellow lustre padded in the lower part of bowl and carry out the design in flat gold.



TULIPS

Adelaide Alsop-Robineau



ONE of the most pleasing flowers for simple designs is the tulip; at the same time it is easily adaptable to almost any shape and almost every style of ornament. It can be used to ornament a vase in a Japanese style, growing stiffly up from the base, a few flowers on one side and a leaf or two on the other, or it can be arranged symmetrically around the base, say three flowers at regular intervals and leaves between. Treat the flowers always simply, and when conventionally arranged, in flat tones. The tulip is especially adapted to stained glass effects for windows. The panels, oblong, square and round can be used for this purpose, enlarging them from two to three times according to size desired. Take the panel at the head of this article, for instance. An interesting window can be made of it, allowing a plain border from one to three inches wide, according to size of panel. Outside of this, if necessary or desired, one of the border designs can be arranged. Or if the window is longer than wide, use this panel for the upper third, filling the space below with small diamond-shaped or square panes, plain, colored or ornamented with a simple design similar to that on the square tile. To have the *leaded* effect of stained glass, make your heavy black outlines on one

side of the glass, filling in the color on the other. If a mosaic glass effect is desired, divide up these heavy outlines with cross and oblique lines not quite so heavy, leaving no very large plain spaces. To make these lines black enough, rub the powder black into the painted lines. The other oblong and the round panel can be used alone or having one of the borders outside of a plain band.

We would suggest for a color scheme: Leaves, two shades of bluish green; sky and cloud, two shades of purplish blue; moon, orange; and tulips, white or scarlet. A ground glass makes a very good surface, or a thick glass with an irregular surface. Plate glass can be used but the effect is better on a rough glass, just as a water color has more decorative texture on a rough paper.

This panel with the moon could also be adapted to a vase, in which case the stems and leaves should be longer and the whole design adjusted to the shape, being careful not to crowd the vase. Leave some plain spaces. The tile design should be treated very simply, either in monochrome or a simple color scheme of three or four tones only, and those not too bright. If the round panel is used in a square window, the corners should be left plain if there is a border either around the circle or the square. If no border is used, a corner ornament would be appropriate—not too conspicuous. The wavy lines can be white or pale yellow or green, suggesting wreaths of mist or loose grasses. This design is suitable also for a placque.

The column of borders illustrates the adaptability of the

tulip to a stiff, upright design or a graceful flowing one. These designs can be used as borders, or enlarged. The various motifs can be fitted to vases, tankards, steins or other forms.

No. 1. Ground, two shades of green bronze, use green bronze 10 with $\frac{1}{3}$ gold for darker shade, adding $\frac{1}{2}$ gold for lighter tone; Tulips in Roman gold; leaves and stems in green gold. Outline in black.

No. 2. Paint in one color on white, or in two shades of gold on white ground, outlined in red brown or black, or make ground Copenhagen blue or grey, bands, leaves and stems a grey green, and Tulips white. Outline in Dark Green 7.

No. 3. Leaves, two shades of grey green; Tulips, scarlet or yellow; outlines, black or gold. Or carry out in lustre on a black lustre ground, or make Tulips blue grey, with leaves two shades of grey green, or pale brown, background white or gold, outlines on white, Green 7, on gold, red brown or black. This could be used for stein or pitcher, by using three each of the alternating forms enlarged so as to meet around the form. This design would also look well in white on a Copenhagen blue or grey ground, or on pale brown or green, outlines to correspond—not too dark.

No. 4. Black portion gold, design in pale browns or grey greens, outlined in gold; or dark portion tinted and design in gold and color.

No. 5 is for gold etched border, or to be drawn in gold or one color with pen, or carried out in flat enamel with gold outline.

No. 6. Flower scarlet, yellow or pink, stem and leaf pale brown, outline brown red brown, gold or black.

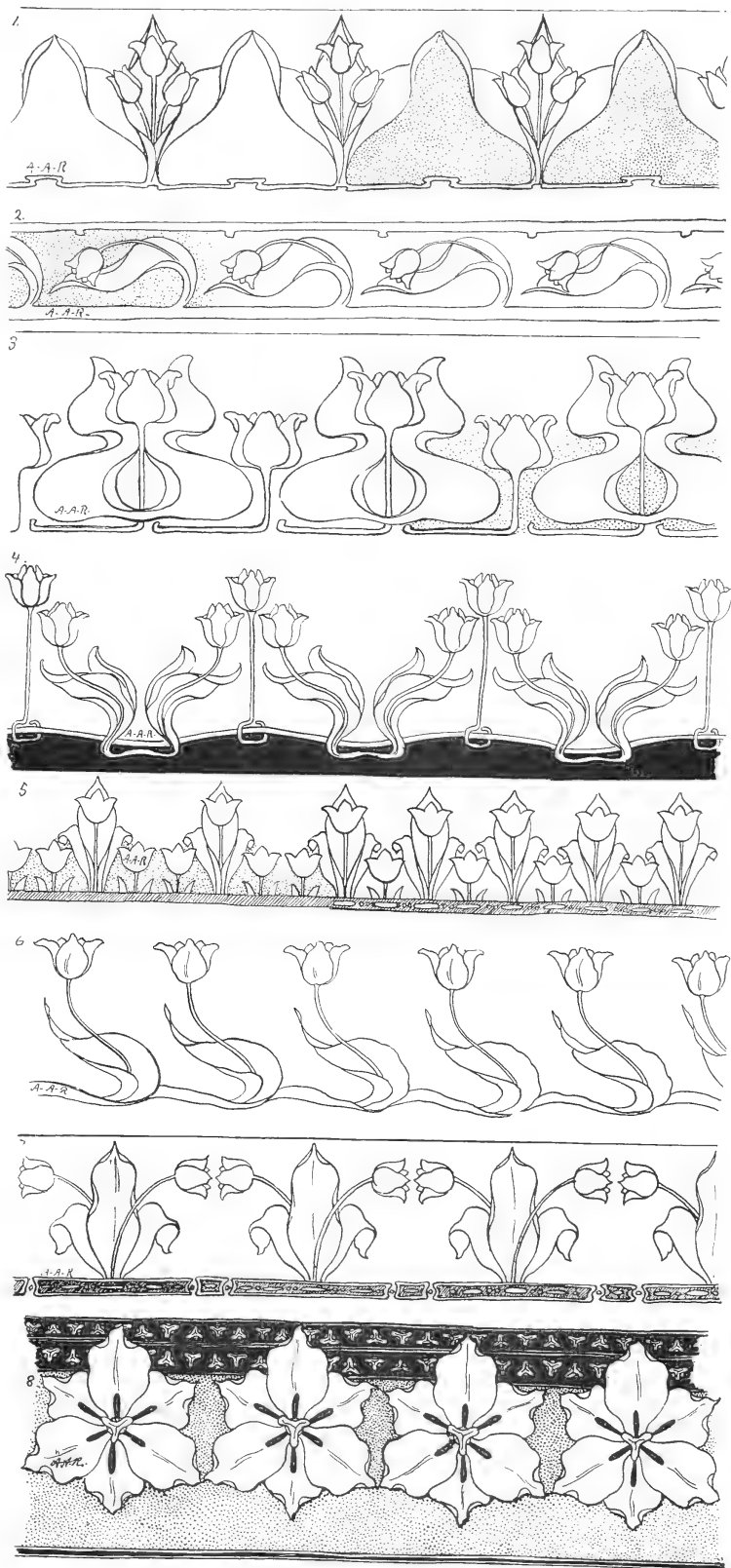
No. 7. Border at base drawn with pen in capucine red, flowers in capucine, and leaves in pale brown. Outline in gold or brown.

No. 8. Dark portion; brown bronze with design in gold; light background, gold with dots of brown; Tulips in green gold outlined in red brown; pistil, Roman gold; and stamens, black.

Flat enamels can be used to advantage in any of these designs.

TO ADAPT STRAIGHT BORDERS TO A CIRCLE. CUP AND SAUCER, PAGE 56.

First draw a circle a trifle smaller than the saucer or plate you wish to design. Cut this out and place upon the plate divider (KERAMIC STUDIO, January, 1900), adjusting the center of circle to center of divider with a pin. Mark on edge of circle all the divisions marked 10. See circle x-x in cut (a). Then turn circle so that first mark 10 corresponds with 12, and mark all 12 divisions on circle. Then adjust first mark to 14 and





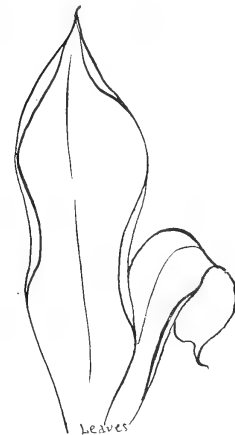
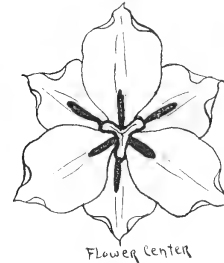
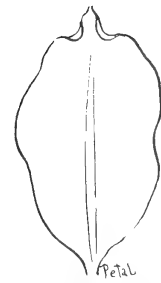
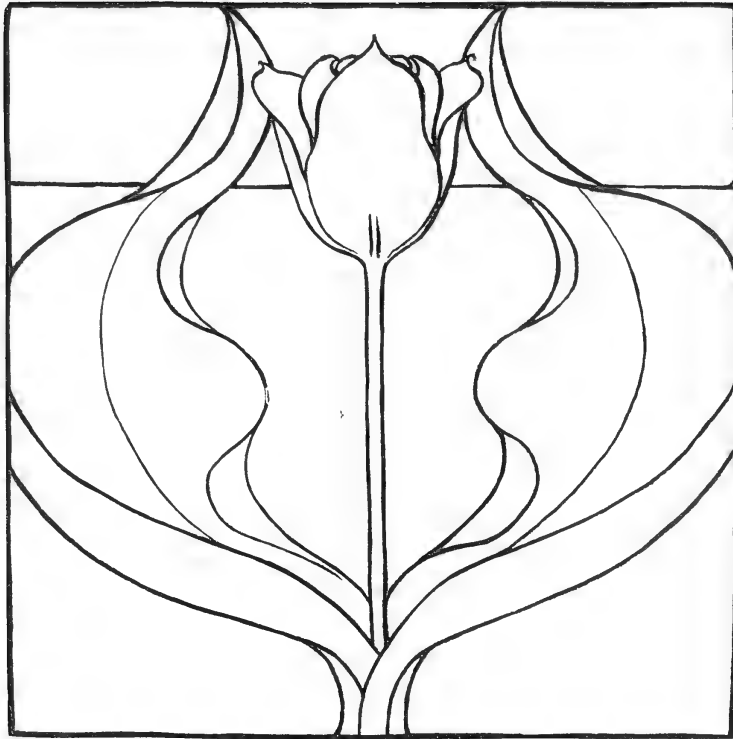
to 16, marking these divisions also. Now mark on saucer the distance k-n between the edge and top of Tulip in cup design (b), and draw circle on saucer to indicate this distance (dotted line w-w (a). Draw also circle to indicate space occupied by cup in center of saucer, y-y (a). Now place circle x-x on saucer as in cut (a); z-z represents saucer.

As a rule an odd number is preferable to an even one, so we first try the 14 division, drawing to rim of saucer from mark on edge of circle. Removing circle, carry these lines down to center of saucer. Then apply a tracing of tulip to two divisions, as in cut (a). We find the distance between tulips too great, so we take the next smaller division 16. We find that if we make a still smaller division the stems will be too crowded on inner rim y-y, so we mark off the saucer into 16 divisions. Apply the tulip to each division and draw the headless stem between. This is an application of the simplest form of design. On the plate we try something a little more elaborate.

Using border No. 2, draw first the bands. Then divide your plate or saucer so that the space bounded by bands and dotted divisions is just about size of space on straight border containing the ornament. Make a tracing of ornament, and as this is not a symmetrical one, place in space so that stem comes on each division line. These designs are drawn larger than border, in order to show how they can be made larger to suit article decorated, though a saucer border should be as nearly as possible the same size as on cup.

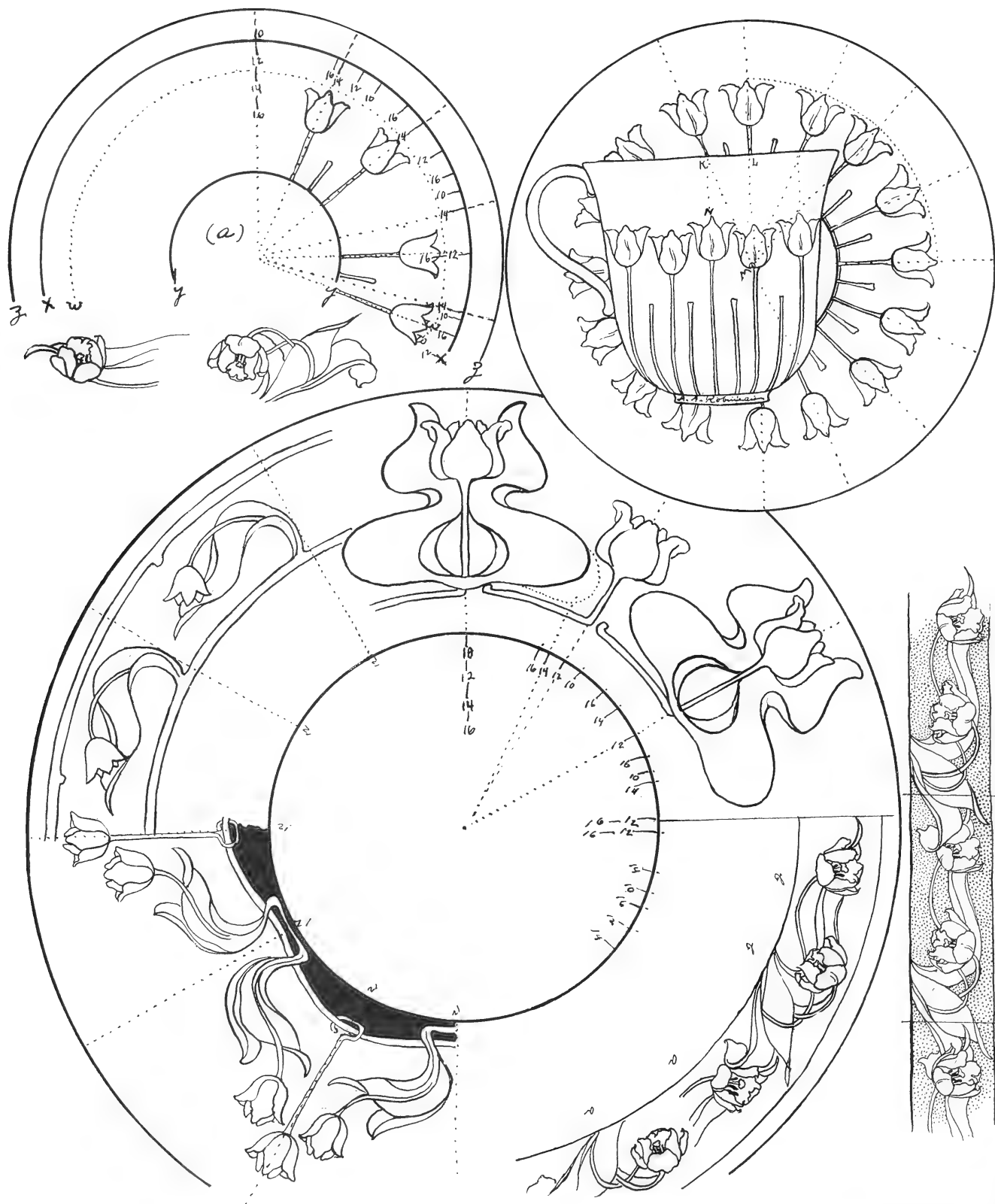
Of course it will be understood that any straight lines in border will have to be indicated by circles on saucer or plate. In No. 2 we have a symmetrical form, although the stems are all turned one way. Indicate the base of border by a circle drawn on the plate. Make separate tracings of your main and subordinate motifs, without the stems. Always try first for an odd number of divisions, as they are always more interesting as being less common: 3, 5 and 7 are more interesting than 4 or 8, and 5 and 7 are more interesting than 3. We find that the 7 or 14 division leaves only room for the main motif, so we have to use the 12 division again. Place the center of the main ornament on the division line, the smaller ornament on the next division. Then draw the stem along the circle to complete the design. Sometimes, in order to make a design





fit nicely, it is advisable to change slightly the lower part of design, as suggested in the dotted line at base of large ornament. In border No. 4 we have a still different problem. We find that by applying the tracing exactly, the wavy line at the base is lost, so we have to shorten the stem of the center tulip and draw the base line by hand. There being no alternate ornament the stems have to be bent so as to give the same appearance as in the straight border, leaving all difference in the triangular space above. As a last problem, we have a continuous border where there is no conspicuous place for division. Make separate tracings of the main flowers and leaves. After dividing your plate or saucer, you will have to divide your border arbitrarily as in the cut. Now having found the proper space, trace your flowers (a-a), and by hand finish the drawing of your stems and leaves to look as nearly as possible like straight border (b-b).







Almost any design can be adapted to a circle by using this method. When fitting a rounding surface, apply the ornament to perpendicular and horizontal lines, letting the design draw nearer together in the slender parts and spread where the form swells, sometimes making slight alterations in the form to fit the space, as shown in plate border

No. 3, or even adding a little or taking from it where necessary.

There are numberless other arrangements of this delightfully decorative flower, which you can work out for yourselves, and doubtless you will find the greatest pleasure in doing so.



COLOR SUPPLEMENT—GRAPES—E. AULICH

AFTER making the sketch carefully, blend in the background first, using Ivory Yellow for lightest part, a mixture of Blue Green dark and Purple for the cloud effects. For prominent bunch of grapes in centre to the left, use Air Blue for high light, Pompadour and Gold Gray for the red and brown parts, for greenish parts blend in some Yellow Green, Olive Green and Yellow Brown, also a little Egg Yellow for the

transparent tones. For bunch in left hand corner, use Flesh Red and Egg Yellow, for the whole a little Air Blue and Pompadour for high lights. For the blue bunch of grapes use Carmine Blue. For shadows, mix in some Deep Purple and Black. The green leaves are a mixture of Blue Green dark and Egg Yellow. For darkest parts use Shading Green, Olive Green and Brown Red. Chestnut Brown for stems.

For second fire or third, touch up with about same colors. For ground use Yellow Brown and Egg Yellow, Yellow Green and Brown Red for darker parts.

To use the black and white sketch for china, paint the big bunch to the right red and brownish, breaking in some Banding Blue and Black in the darkest parts, but the bunch to the left paint light green, using Air Blue for high light, Lemon Yellow and Yellow Green for general tones. Shading green for second fire to touch up.

WATER COLORS

When the group is sketched carefully, wash in the background with Naples Yellow. Indigo with a little of Rose

Madder mixed, for the grayish tones. For bunch in the centre to the left, use Cobalt Blue for high lights, Light Red, Burnt Sienna and Carmine for the reds, for the greenish tones blend in some Chrome Yellow and Hooker's Green, and Brown Madder for darker parts. For bunch on left side, use Chrome Yellow and Rose Madder, and a little Cobalt Blue. The blue bunch wash in with Ultramarine Blue, Crimson Lake and Black. The green leaves paint in with Viridian, Chrome Yellow and Hooker's Green. For darkest shades use Brown Madder, Burnt Sienna, Sepia Brown. For ground work use Yellow, Raw Sienna, and a little Hooker's Green in some parts.



MUSHROOM DESIGN (No. 2)—S. EVANNAH PRICE.

PROCEED as with design No. 1 (see June number) with background and ferns, the same colors being used. For the mushrooms, use for the caps, Lemon Yellow shaded with Yellow Red, the gills Lemon Yellow with markings of Yellow

Brown and the very darkest Brown Green. The stems and ring on the large one are Lemon Yellow shaded with Violet No. 2 and Lemon Yellow mixed. The volva at the base is whitish (Silver Grey).



ST. GEORGE AND THE DRAGON—MR. REESEN-STENSTRUP

COPENHAGEN PORCELAINS—BING & GRONDAHL



HE name of Copenhagen evokes at first a recollection of the well known and charmingly decorated porcelains of the Royal Manufactory, which are familiar to our readers, as we have in two numbers given illustrations of these remarkable wares. However, it would be a great mistake to believe that the Royal Manufactory has the monopoly of the beautiful Danish porcelain or that the work done outside by private concerns is not worth mentioning. Among the ceramics which at the last Paris Exposition have attracted the most attention, are the porcelains of a group of Danish artists, known by the name of the old firm, Bing & Grondahl, founded in 1853.

At that time the Royal Manufactory was in existence, but was not making very artistic wares, nor was it financially successful, and it occurred to a young potter named Grondahl that there was room for pottery work by private concerns. He secured the financial support of two brothers, M. H. & J. H. Bing and founded the firm of Bing & Grondahl. The first years were disappointing, but later under the direction of A. Jumel, the factory commenced the reproduction in biscuit of the famous sculptures of Thorwaldsen. An exhibition of these porcelain figures at the London Exposition of 1862

met with an extraordinary success, and from that time dates the reputation of Bing & Grondahl.

With Heine Hansen as Director, some very fine table sets with decorative motives of the Dutch Renaissance were produced, one of the original sets being to-day in the collection of the King of Denmark. The Thorwaldsen reproductions were also continued, and in 1871 the statue of Hebe, in biscuit and life size, was bought by the South Kensington Museum.

In 1886 and the following years, Prof. Krohn, now Director of the Copenhagen Museum of Decorative Arts, commenced the decoration of porcelain with high fire colors, which considerably increased the reputation of the firm. Finally in the last few years the works have been placed under the direction of F. F. Willumsen, an architect by profession, who has shown marvelous gifts as a decorator and a potter, and has in a short time stamped the Bing & Grondahl wares as among the most original and artistic modern ceramics.

It will be noticed at a glance that far from being influenced by the works of their famous neighbors of the Royal Manufactory, the Bing & Grondahl artists are trying to escape that influence as much as possible. Although they occasionally use the high fire colors, the light blues and greys which resist the highest kiln temperatures, in most of their latest

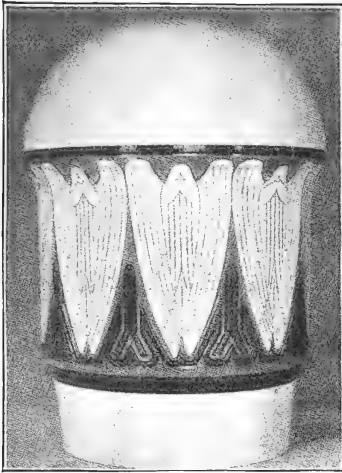


ORNAMENTS—MR. H. KOFOED



PLAYING CHILDREN—MISS HAHN JENSEN

pieces the light shades are replaced by a metallic brown, an original and robust red, also a very fine black (oxide of iron is the basis of these brown and black glazes.) But it is not only in the colors used that the two products differ. The artists of the Royal Manufactory are painters, Bing & Grondahl are modelers and sculptors. Here the paste is everywhere incised, broken by open work decoration, thrown in powerful and striking shapes, and the color is only used to complete the decoration, while in the Royal Manufactory works the color is the whole decoration. The latter's wares give the impression of charm and refinement, the Bing & Grondahl wares that of strength. Another difference is that artists of the Royal Manufactory are more and more tending to naturalistic painting, while Bing & Grondahl remain highly conventional. No bolder and more striking conventionalization could be imagined than the wings on the cinerary urn in our illustration.



CINERARY URN

Perhaps at times one will find that the pieces are overloaded, almost too much incised, too heavy. When porcelain is used, this constant open, or high and low relief work makes necessary a thickness of the walls of the vase and a heaviness of the whole piece, which is not exactly satisfying, as lightness and thinness have always been the great charm of porcelain. Faience, or better yet, stoneware seem to be the most appropriate bodies for monumental and powerful shapes, and we are not surprised to see that occasionally Bing & Grondahl have recourse to stoneware, for instance in those cinerary urns which are one of the most original creations of Mr. Willumsen. However this constant effort to create brings always interesting and sometimes strikingly artistic results.

Although the hand of the Director, Mr. Willumsen, is felt everywhere, the execution is entirely left to the artists under his direction, the Misses Hegermann-Lindencrone, J. Garde, E. Drewes,

J. Plockross, Hahn Jensen, and Messrs. Reesen-Stenstrup, Hammershoi, Locher, Wagner, Kofoed and Petersen. Miss Plockross is the author of the vase, "The Growth," illustrated here and of a symbolic meaning, like "The Danaides," and many of the large pieces of Bing & Grondahl. On the upper band a woman's and a man's head, surrounded by naked babies; at the bottom a brown band of soil containing the seeds of plants from which germinate the flowers in the middle band.

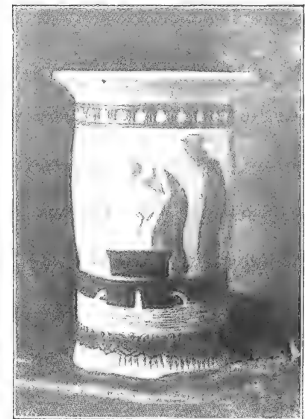


GROWTH—MISS PLOCKROSS

Another interesting product of Bing & Grondahl is their modeled animals, very similar to those of the Royal Manufactory and executed with the same perfection. Illustrations of these little gems of sculptured porcelain will be given in one of our later numbers.



VASE



THE DANAIDES—MISS HAHN JENSEN



ENAMELS—MR. ELIAS PETERSEN



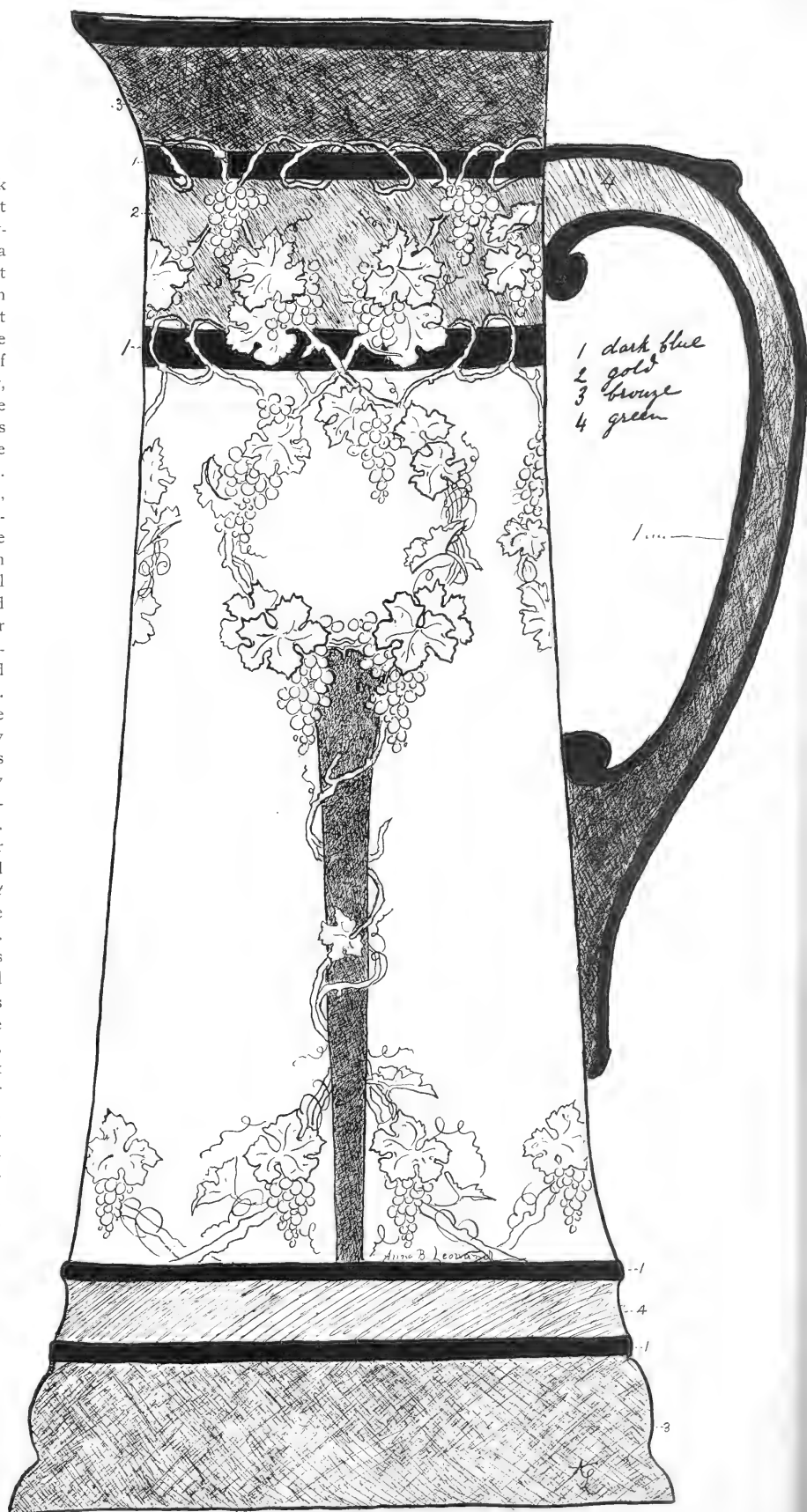
VASES—MISS E. HEGERMANN-LINDENCRONE AND MISS FANNY GARDE

TANKARD DESIGN

WITH INSTRUCTIONS ON FLAT ENAMELS

Anna B. Leonard

OUTLINE the design in German Black with Pompadour Red mixed with it (both these colors can be obtained in powder) to give it a warm brown tone. Use a strong fine outline for the whole, then put in the first washes of the gold, bronze, green and dark blue for the first fire, without touching the grapes or leaves. For the second fire, go over these broad washes of gold, bronze and color in the same manner, using enamel in the color for the second fire (directions follow). To prepare the colors for the grapes, take out upon the palette Dark Violet of Gold (Lacroix), Carmine No. 3 (Lacroix), Deep Blue Green (Lacroix), Brunswick Black and Ruby Purple (German), and mix the tones desired. For the leaves, Apple Green, Mixing Yellow, Brown Green, Silver Yellow, Chrome Green 3B, all Lacroix colors, or the colors that correspond in other makes. Prepare a body enamel for the very light enamel colors, by using two-thirds aufsetzweis, one-third Hancock's hard enamel, and to this add one-eighth flux. For the paler tones of the grapes put the *color* into the enamel, the enamel greatly predominating. For the very dark tones put the *enamel* into the color, using only aufsetzweis and then usually only about one-eighth. Try to keep this difference in mind. When the colors or shades have the proper amount of enamel, they can be used and blended like ordinary colors, but they *must* be kept very thin and used only a very little heavier than the color ordinarily is used. Those who are not sure of their enamels should test the colors on something else until the right tone is obtained, as colors in this mixture fire stronger than when used in the usual way. In connection with an outline, the flat enamels have more body and look much richer than a flat wash of color. For the pale tones of Green use Apple Green, Mixing Yellow and a little touch of Black to take off the intense green which this mixture with enamel would otherwise fire. After mixing these three colors, add a little of it to the body enamel, remembering always that it will come out *stronger* in color than it appears upon the palette. To this mixture add, in order to make a deeper and different tone, Chrome Green 3B and a little Silver Yellow (remember that Silver Yellow fires much stronger than Mixing Yellow), and then add Brown Green and Black to tone. If a *very* dark shade of green is used, mix your colors to the desired tone and then add one-eighth aufsetzweis, using no other enamel—a little flux may be used if the fire is to be a light one. If the enamels should



fire too pale, go over them again with any color you like, just as in painting, and refire. Be careful to keep the enamels flat like the color. By using them *very* wet, they will flow properly on the design and smooth themselves so that there will be no unevenness in texture. If the tone of color varies, that detracts nothing, in fact the surface looks better with a color that vibrates. If the gold or bronze runs over the outline, touch up the outline in the next fire, otherwise the gold will come forward and your design sink back.

There are four panels of this design, one on each side, one in front and one under the handle. The body of the tankard may be tinted cream or painted in yellow lustre. (This same design may be carried out in different tones of blue.)

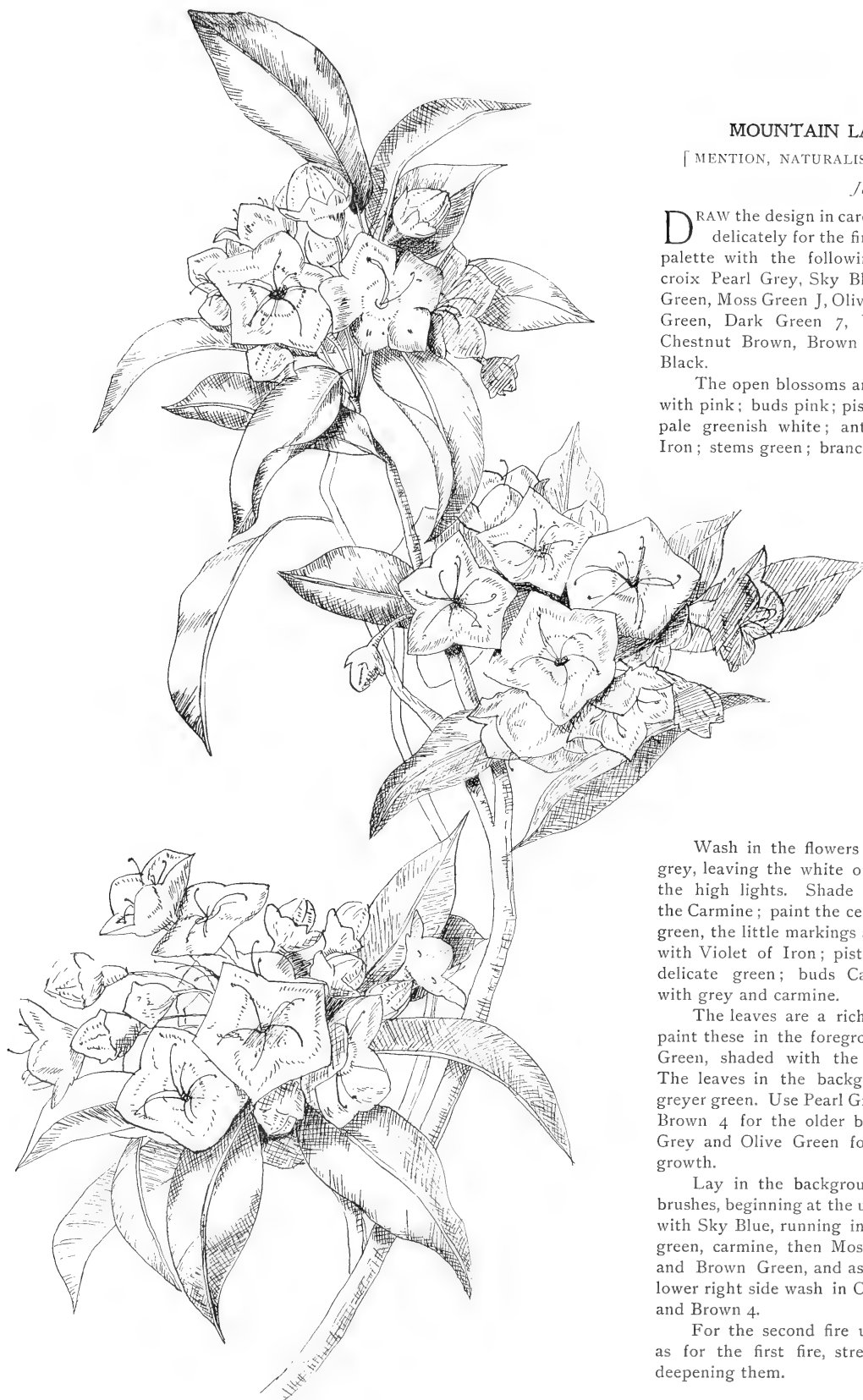
For the dark blue bands use Dark Blue (Lacroix), a little Brunswick Black and a little Ruby Purple, with one-eighth Aufsetzweis. Put on a light wash each time the piece is fired.



MENTION, MODERN DESIGN—CRACKER JAR—BABCOCK

LEAVE white china for white portions of this design. The flowers make blue in flat enamels, using Dark Blue and a touch of Ruby Purple. The leaves and stems should be Brown Green and Moss Green, the darkest portion of design

and the outlines gold, and the gray portions of background pale brown or green. This design would be very effective carried out in different shades of gold and bronze with black outlines.



MOUNTAIN LAUREL

[MENTION, NATURALISTIC STUDY]

Jennie Smith

DRAW the design in carefully, and paint delicately for the first fire. Set the palette with the following colors: Lacroix Pearl Grey, Sky Blue, Deep Blue, Green, Moss Green J, Olive Green, Brown Green, Dark Green 7, Violet of Iron, Chestnut Brown, Brown 4, Carmine and Black.

The open blossoms are white, tinged with pink; buds pink; pistil and stamens pale greenish white; anthers Violet of Iron; stems green; branches brown.

Wash in the flowers with a delicate grey, leaving the white of the china for the high lights. Shade delicately with the Carmine; paint the center with a cool green, the little markings and the anthers with Violet of Iron; pistils and stamens delicate green; buds Carmine, shaded with grey and carmine.

The leaves are a rich deep green—paint these in the foreground with Moss Green, shaded with the darker greens. The leaves in the background make a greyer green. Use Pearl Grey shaded with Brown 4 for the older branches; Pearl Grey and Olive Green for the younger growth.

Lay in the background with large brushes, beginning at the upper left hand, with Sky Blue, running into deeper blue green, carmine, then Moss Green, Olive and Brown Green, and as it reaches the lower right side wash in Chestnut Brown and Brown 4.

For the second fire use same colors as for the first fire, strengthening and deepening them.



CAKE PLATE (ROSES)—MARIAM L. CANDLER

CAREFULLY sketch in the design with India ink, then dust the edge with Royal Green and wipe out the color where the paste design is to be modeled in for the second fire. The roses are laid in with Roman Purple, leaves of Moss Green, Brown Green, Russian Green and Shading Green. The shadow-leaves are washed in with Gold Gray very delicately. Then fire.

Second fire.—Retouch the roses and foliage with same colors used in the first fire. For the background use Ivory

Yellow, Yellow Brown, Lavender Glaze and Copenhagen Blue. Just before firing, dust on Ivory Glaze over the background. Model the paste design around the border of the plate, then fire.

For the third firing, retouch the roses with Roman Purple. On the high lights give a wash of Yellow Brown, and a touch of Finishing Brown in the heart of the rose. Accent the foliage, washing some into the background. Cover the paste with gold and refire.

LEAGUE

NOTES

It is to be expected that the notes for this month will contain a full account of the annual meeting and election. Instead of telling you of the business transacted I would much prefer to use this space to tell you of the Buffalo Society of Mineral Painters and the charming courtesies and hospitalities extended to the few that were gathered together in the name of the League. To begin at the beginning, May 30th we undertook to locate the Manufacturers' Building, but not having a boat at our command we made slow headway. At last we floated in to what we were told was the Central Court, and we believe the statement. It certainly was the center of activity. All around were scores of workmen sawing, hammering and filing. We seated ourselves upon boxes and boards and surveyed the confusion. By degrees we evolved out of it all the case of china belonging to the Chicago Ceramic Association, another of the New York Society of Ceramic Art, and one belonging to Marshal Fry, also Miss Montfort, in a moist, uncomfortable background of china, cases, denim, boards and things, and as we listened to the queries of the Fair's bedraggled visitors and to Miss M.'s patient explanations of who, which and what we were, we registered vows and impressions which we believed no sun, however beautiful, nor Exposition, however dry, could cause us to alter.

The morning of the 31st we were ushered into the Woman's Administration Building. Enough cannot be said of the beauty and great, good taste displayed in all the appointments of this delightful building. It was here our little party of delegates were met by the Buffalo Society of Mineral Painters, and from that hour on we were cared for and assisted in the happiest possible manner. They caused us to forget our disappointments over the mass of telegrams and letters of regret from absent delegates. They listened to the Triennial Reports and withdrew, as we afterward learned, to plan for the success of our programme. The handful of delegates were somewhat depressed with the responsibility of carrying forward the election of officers. Time was needed to fully ascertain the exact amount of power vested in the delegates present and to arrange for a stronger list of nominations, as many of the nominees had declined to run for office. Accordingly the meeting was adjourned to assemble at a date not later than June 5th, to cast the ballots for the next triennial executive.

Saturday, June 1st, in the chambers of the Buffalo Historical Society Mr. W. A. King addressed the League visitors and the Buffalo Society of Mineral Painters. His paper, which was full of choice selections from classical writers and out of the way verses by modern authors, would make a charming, illustrated book for lovers of pottery and porcelain. While Mr. King claims only a collector's interest in ceramic art, his efforts to bring to the front the ceramic art products of this country and to place them on a better footing in the Pan-American Exposition than they have hitherto occupied are well known to those who follow movements in the pottery world.

Professor C. F. Binns gave a practical talk upon clays, kilns and glazes. He prefaced his analytical lecture with forceful remarks, tending to help the student to decide which he would go in for, money or reputation. In showing us how few the chances were for acquiring both, he drew stirring pictures from the life of his father which made us feel that the splendid record which this grand man has left was the result of deliberate choice between money and reputation.

A delightful luncheon had been arranged for by the Buffalo ladies in one of the many pleasant rooms of the Library Building, and here we exchanged glimpses of sympathetic pursuits and thoughts and mentally calculated the chances for New York's falling off the map and leaving us free to become loyal Buffalonians.

June 3d W. J. Holland, LL. D., Director of Carnegie Institute, came to us. His paper on "Primitive Pottery" will, I think, be found in another column of this number of the STUDIO. He brought with him valuable specimens of historic and pre-historic vessels and objects which served to illustrate his lecture. Dr. Holland was followed by Mrs. S. S. Frackelton, who pictured in a bright and entertaining manner the evolution of the American woman china painter. Her paper was brought to a good climax by a serious consideration of the value of organized effort for accomplishing truer and stronger things in mineral painting. At noon Mrs. Filkins made up a party of eight to meet Dr. Holland at luncheon. Best of all the memories of that pleasant hour is the brief outline which Dr. Holland gave of the prospects for future ceramic education in the Carnegie Institute, and the encouragement and hope which he held out to us.

In the evening we were entertained in the chambers of the Historical Society. At this reception, Reginald Cox, R. A., president of the Society of Buffalo artists talked in a fascinating manner for about thirty minutes. I could tell you what he said, but it would convey no idea of the effect upon his hearers. His attitude and intonation told us more than his words, of the broad fellowship and ready sympathy which he wished to extend to the mineral painters. In a fantastic fashion he showed to us that he was "one of us," and described with fine humor his first painting,—a plaque. It was his first order and with the proceeds he said he bought his first box of oil colors. He talked with feeling of John La Farge and gave us the history of the glorious stained glass windows by La Farge, which are in Trinity Church, on Delaware avenue. We accepted his advice to see them and were amply repaid. The future possibilities for the mineral painters of Buffalo assumed envious proportions as we listened to Mr. Cox's rare invitation to them to join his fraternity, the Buffalo Society of Artists.

But this was only one feature of the evening's programme. Mr. Day carried the audience out of all remembrance of the weeks of rain and discomfort, by his perfect rendering of J. Whitcomb Riley's "Day in June." It could not have had a better interpreter. From that hour Buffalo skies commenced to smile, and June lived up to the reputation Mr. Day so convincingly fastened upon her. Then there was "Little Albert," another of Mr. Day's impersonations. Before you close up this column I want to tell you about the violin solo and the sweet voiced singers, and the "something more" which we enjoyed after the program closed.

June 4th we obtained special service for our mail but did not receive Mr. Barber's paper in time for the morning program. Miss Montfort spoke to the assembly on preparation for exhibiting in expositions and gave many practical hints and helps for co-operative work.

Mr. Fry's paper read by Mrs. Filkins was listened to with appreciation, and at the conclusion of the program we met at a delightful luncheon given by Mrs. Reichert at her studio home.

At 4 o'clock the delegates met in the Wisconsin Building on the Exposition Grounds. A fresh inspection of the mail gave no new instructions from the Rolls of Clubs. Learning

that on the following morning we should lose three votes we called the adjourned meeting to order, Mrs. Osgood in the chair and Mrs. Frackelton secretary, for the meeting. The Roll of Clubs was called and the list of proxies and letters of instructions were recorded. The list of nominations as presented by Mrs. L. Vance Phillips, chairman of nominations, was read. From the floor two nominations were made. Twelve votes were cast for president and twelve for vice-president. The other officers were elected by acclamation. Mrs. Baiseley and Mrs. Gove served as tellers, and Mrs. Culp as auditor. Ballots cast gave for new Triennial Executive President, Mrs. L. Vance Phillips; Vice-President, Miss Sophie G. Kernan; Recording Secretary, Mrs. E. DeWitt; Corresponding Secretary, Miss Myra Boyd; Assistant Secretary, Mrs. Carolyn Doremus; Treasurer, Miss M. Helen E. Montfort.

Mr. Edwin Atlee Barber's paper was read and a vote of thanks tendered to him for his excellent pleas for artistic tableware. The STUDIO will receive the paper.

In the evening Mr. King invited us to see his collection, which is large, valuable and full of interest. Give me a chance and some day I will tell you about his collection. And now dear editors and readers, until such time as the new executive has gathered up the threads of league work I am yours to command.

MRS. WORTH OSGOOD.

The honor of having held the first convention in the Woman's Administration Building, belongs to the National League of Mineral Painters.

The Colonna Art Society of Bridgeport, Conn., held its annual meeting and election of officers for the ensuing year, on Friday, May 17th. The following members were unanimously re-elected: For President, Miss J. Frances Lewis; for Vice-President, Mrs. S. E. Routh; for Corresponding Secretary, Miss S. M. Leverich; for Recording Secretary, Mrs. C. P. Van. Alstyne; for Treasurer, Mrs. William Richardson; for Sub-Treasurer, Miss Bertha Scott; Department of Drawing and Painting, Mrs. A. A. Calhoun; Department of Keramics, Mrs. W. A. Langhua; Department of Embroidery, Mrs. Elmore J. Hawley, and for the Miscellaneous Department, Mrs. Edward Taft.

CLUB

NOTES

The annual meeting of the Mineral Art League of Boston was held at the studio of Mrs. Manns Beebe, Saturday, May 18th. The report of the recording secretary (Mrs. C. L. Swift) was most interesting. After mentioning the lectures, lessons and criticisms with which the league had been favored she said: "In no previous year has the club done so much earnest work in the right direction as in the year just closed." The report of the treasurer (Miss Johnson) showed the finances of the league to be in a good condition. The report of the corresponding secretary (Mrs. Bakeman) was followed by an address by Mrs. Beebe, the retiring president. It was full of energy and impressed her hearers with the need of individual interest and activity for the prosperity of the league. The report of the nominating committee was then made and the following officers elected: President, Miss Ella A. Fairbanks; First Vice-President, Mrs. Grace E. Beebe; Second Vice-President, Mrs. Gertrude C. Davis; Recording Secretary, Mrs. Caroline L. Swift; Corresponding Secretary, Mrs. M. M. Bakeman; Treasurer, Miss Augusta I. Johnson.

The Nebraska Ceramic Club has closed its year's work and has elected the following officers for the new year: Mrs.

J. C. Comfort, President; Mrs. W. H. Berguer, Vice-President; Mrs. Fred. Schneider, Secretary; Mrs. C. A. Wagner, Treasurer; Miss Edith Landberg, Custodian. The club has endeavored the past year to encourage more original work and the annual exhibition resulted in showing nearly three hundred pieces which were executed entirely by the members without assistance.

The eighth annual exhibition of American Art at the Cincinnati Art Museum, began May 18th and will last until July 8th. There will be also photogravures of one hundred important paintings in the Prado, Madrid, by Velasques, Titian, Murillo, Raphael, Rubens, Ribera and others, sent by the Berlin Photographic Company.

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f. c.—fair condition.	ch.—chipped (state number of chips).
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g. g.—good glaze or color.	br. x.—broken, piece missing.
f. g.—fair glaze or color.	br. o.—broken, can be repaired.
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Baltimore Court House, dark blue plate, 8½-inch, p. c., very rare,	\$30.00
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Erie Canal, Dewitt Clinton, dark blue plate, 8½-inch,	20.00
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Anti-Slavery plate, medium blue plate, 9½-inch,	20.00
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Landing of Lafayette, dark blue plate, 10-inch, slight scr.,	12.00
Trenton Falls, dark blue plate, 8-inch,	11.00
Escape of the Mouse (Wilkie), dark blue plate, 10-inch, rep., fine color,	10.00
McDonough's Victory, dark blue plate, 7½ inch, p. c.,	9.00
States pattern, dark blue plate, 10-inch, rep., fine color,	8.00
Caledonian pink soup plate, 10 inch, p. c.,	2.00
2 Flow blue plates, 9-inch, good specimens,	lot, \$1.25; each, .75
Very large soup tureen and cover, dark blue, floral dec., very fine,	15.00

LUSTRES

Silver lustre set, teapot, creamer, sugar, fine condition and shape,	30.00
Silver lustre teapot, odd shape with four feet, p. c. but slight scr.,	10.00
Silver lustre pitcher, 7½-inch high, p. c. but slight scr., rare	10.00
Teapot, white pottery, raised dec. of strawberries in blue color and silver lustre, odd piece,	6.00
Copper lustre pitcher, 5½-inch, spotted purple lustre band,	5.00
Another, 5¼-inch, raised dec. on yellow band,	5.00
Another, 5-inch, octagon shape, Neptune head spout, old and rare,	5.00
Another, 4½-inch, floral dec. in bright enamel colors,	4.50
Another, 5-inch, pink lustre band, slight cr. on edge,	4.50
Another, 4-inch, pink lustre band,	4.00
Another, 4-inch, odd shape, raised dec. on blue band,	3.50
Another, 6-inch, blue band, slight cr. in center,	3.50
Another, 5-inch, raised dec. on blue band, handle rep.,	3.00
Another, 4½-inch, blue band, cr.,	1.50
Copper lustre mug, 3-inch, floral dec. on white band, fine piece,	4.00
Another, raised dec. on blue band, slight cr. on edge,	3.00

MISCELLANEOUS

Tortoise shell pitcher, 5½ quarts, hound handle, animals in relief,	15.00
Old Worcester plate, Chinese mark, birds in center, cobalt blue border	8.00
Lowestoft cup and saucer,	2.50
Another,	2.25
Lowestoft 9-inch plate, scalloped edge,	3.50
Lowestoft sugar bowl and creamer, crack and chip,	3.50
Lowestoft teapot, floral dec., large size, fine piece,	10.00

Our exchange column is open free of charge to subscribers.

We advise subscribers who list old china for sale to consign the pieces to us, when possible, as it will make sale easier, they paying express charges.

○ ○ ○

The article on Lowestoft by Mr. Barber will appear in September issue. The article on lustres on old English porcelain, which we had announced in some of our circulars for July issue, has been postponed for lack of room.

RARITIES FROM VARIOUS CHINA COLLECTIONS

THE creamware jugs made in Staffordshire soon after the Anglo-American war of 1812, occupy a place by themselves among historical china, and are eagerly sought after by those interested in early wares. They form a connecting link between the earlier black-printed Liverpool pitchers and the later dark blue china bearing American views. Many of these jugs, with portraits of naval heroes, printed in black, were produced by Enoch Wood, the Burslem potter, though they are seldom, if ever, marked with his name. Plates and other pieces, however, decorated with the same engravings, have been discovered with the Wood mark impressed in them. There were among these alleged likenesses busts of Perry, Bainbridge, Hull, Pike and Jones. A jug decorated with



STAFFORDSHIRE CREAMWARE JUGS

heads of the two officers last named is owned by Dr. and Mrs. G. L. Hurd, of Lakeville, Connecticut. The portraits are surrounded by a framework composed of flags, war emblems and sailing vessels. The forms of these pieces are usually more squat than the Colonial or Liverpool pitchers which preceded them.

In the May number of the *KERAMIC STUDIO*, reference was made to a "no-name" series of dark blue prints of prominent places in the United States, and a platter was figured showing a view of the city of Baltimore in its earlier days.

To the same series belongs the plate which is decorated with a view of Philadelphia from the Delaware front, copied from an earlier print. It presents in the foreground a glimpse of the wharf at Kensington, beneath the celebrated elm tree, under which William Penn effected his treaty with the Indians.



VIEW OF PHILADELPHIA—DARK BLUE PLATE

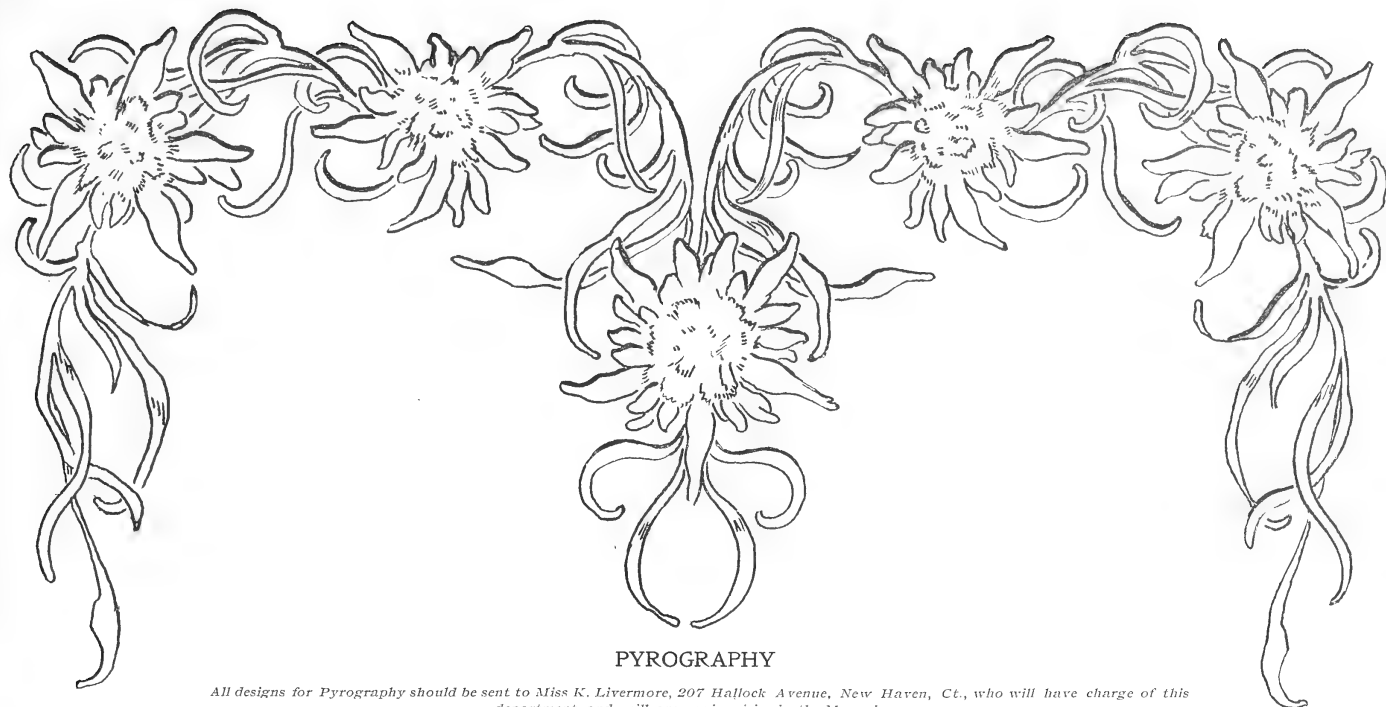
The illustration is made from an example owned by Mrs. J. B. Neal, of Easton, Pa.

The earliest marked and dated salt-glazed stoneware of American manufacture that has been discovered, was produced by Paul Cushman, near Albany, New York, in the first decade of the nineteenth century. One of the most recent finds in this line is a large jar with ear-shaped handles and the incised name of the maker at the top. In the centre of the body is a rude floral ornament painted in cobalt blue. Such pieces are in great demand among collectors. They seem to be confined to New York State, being usually found in the vicinity

OLD STONEWARE JAR, MADE BY PAUL CUSHMAN,
ALBANY, N. Y., 1809.

of Albany. They show an attempt at decorative treatment, more or less elaborate, and frequently bear the date 1809. The ware itself is of a brownish gray color, very similar to the old German stoneware, and the glazing was accomplished in the same manner, by throwing salt into the kiln just when the fire had reached its greatest heat.

EDWIN A. BARBER.



PYROGRAPHY

All designs for Pyrography should be sent to Miss K. Livermore, 207 Hallock Avenue, New Haven, Ct., who will have charge of this department and will answer inquiries in the Magazine.

EIDELWEIS AND NASTURTIUMS

K. Livermore

WHEN a very delicate decoration is required, nothing could be prettier than the eidelweis, if properly treated. Shade in very fine lines, and keep the effect of pen work as much as possible. Either leave the background white, or give just a suggestion of burning.

TREATMENT FOR DOGWOOD DESIGN

Alice B. Holbrook

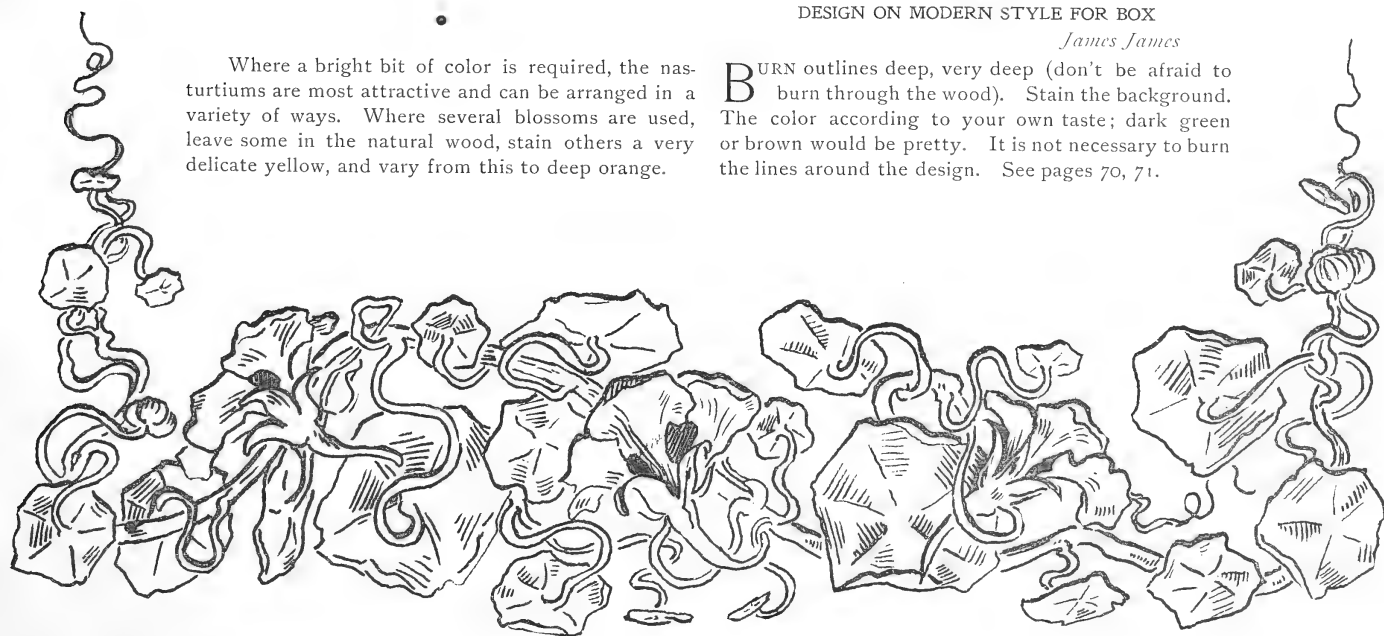
THIS design is to be left uncolored. Outline, and rim leaves and petals lightly. Burn the background a medium shade of brown with medium strokes, and the dark portion around opening much heavier, with beaded edge. See page 70.

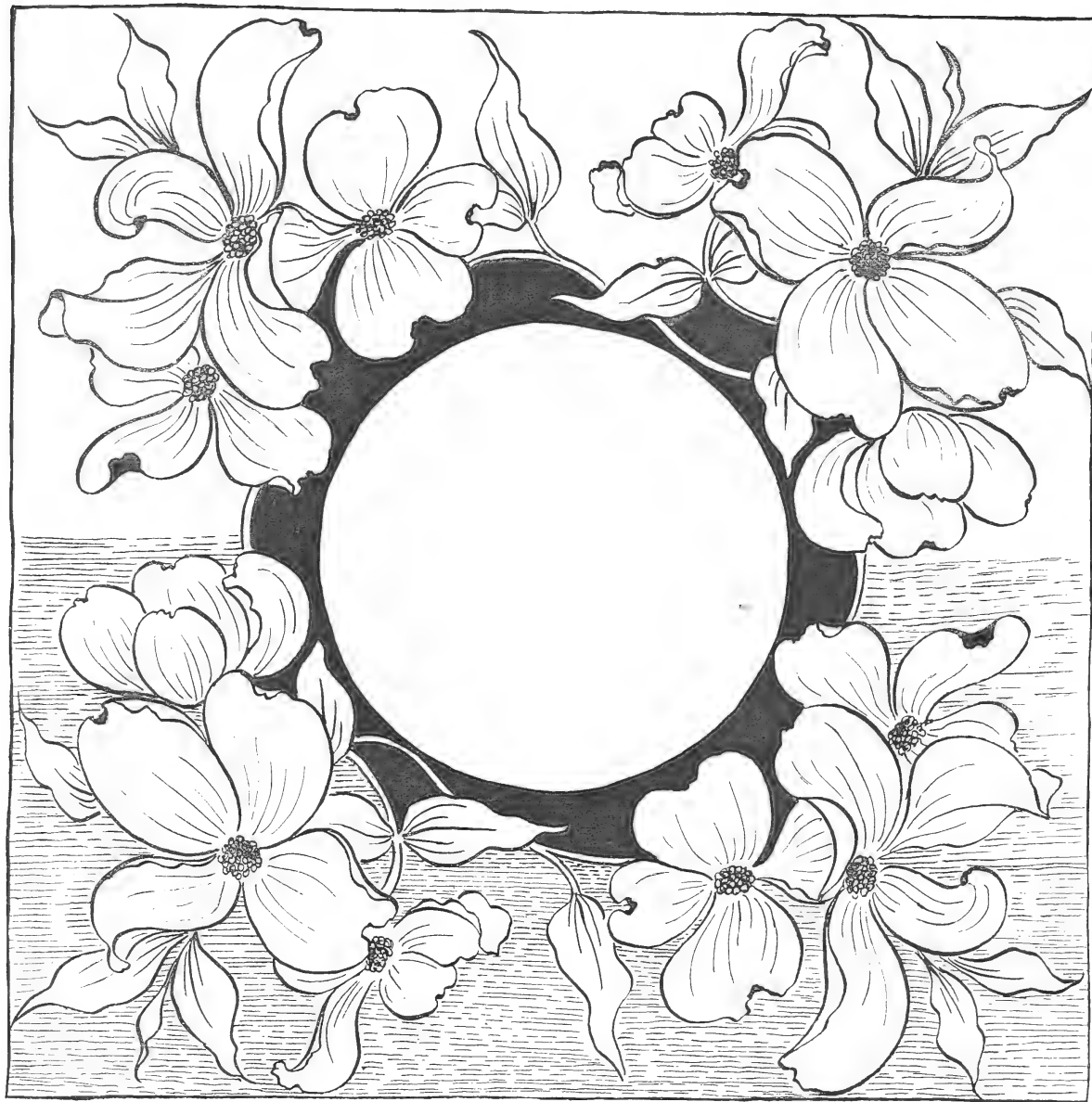
DESIGN ON MODERN STYLE FOR BOX

James James

Where a bright bit of color is required, the nasturtiums are most attractive and can be arranged in a variety of ways. Where several blossoms are used, leave some in the natural wood, stain others a very delicate yellow, and vary from this to deep orange.

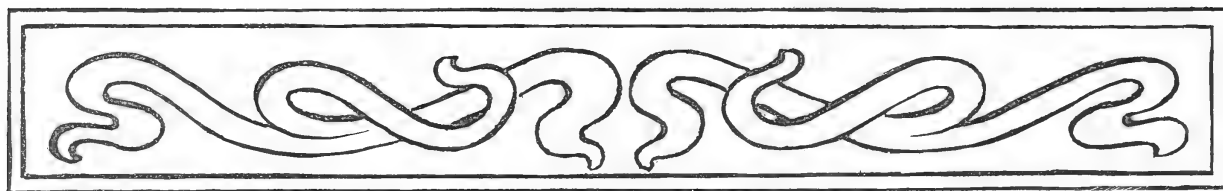
BURN outlines deep, very deep (don't be afraid to burn through the wood). Stain the background. The color according to your own taste; dark green or brown would be pretty. It is not necessary to burn the lines around the design. See pages 70, 71.





For Treatment see page 69

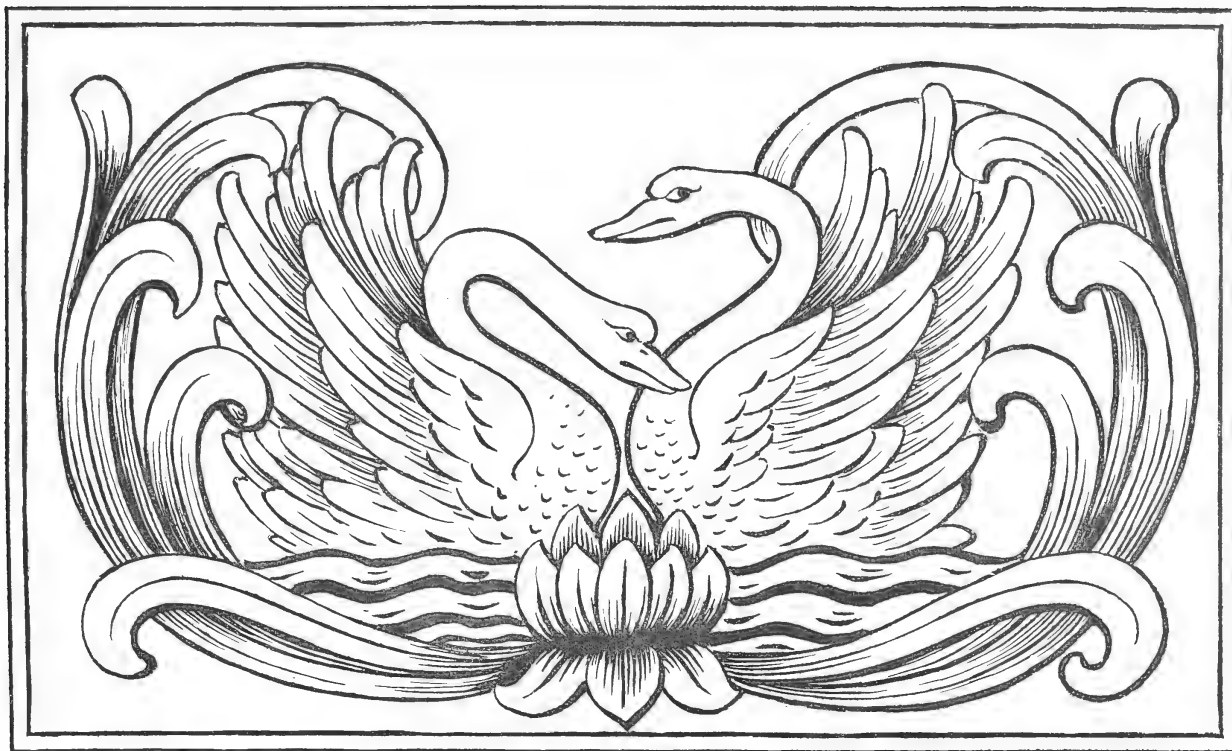
DOGWOOD DESIGN—ALICE B. HOLBROOK



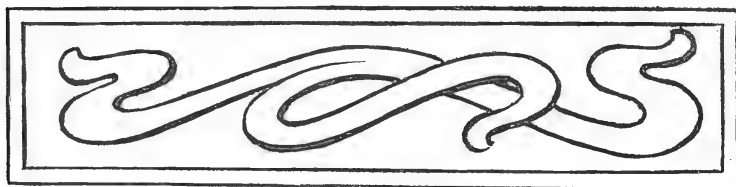
SIDE OF BOX

For Treatment see page 69

DESIGN ON MODERN STYLE FOR BOX—JAMES JAMES



TOP OF BOX



END OF BOX

DESIGN ON MODERN STYLE FOR BOX

JAMES JAMES

For Treatment see page 69

ANSWERS TO CORRESPONDENTS.

This column is only for subscribers whose names appear upon our list. Please do not send stamped envelopes for reply. The editors can answer questions only in this column.

A. S.—It very often happens that on the second or third fire a Belleek piece comes out without glaze or with very little glaze, especially if the firing has been too hard. You might try ivory glaze. It sometimes brings the glaze back, not always. If you cannot improve your vase that way, the only thing to do is to finish it with mat effect.

C. D. E.—The best way to set a price on order work is to charge so much an hour if the work is simply a repetition of what you have done before; if the design is original charge something extra for the design. A fair price per hour is fifty cents to a dollar, according to the kind of work. A fair price for a shirt waist set, gold and enamel and little roses, is \$2.50 to \$3.00 for three studs, collar and cuff buttons. The belt buckle is usually extra.

E. A. R.—To mix powder enamels take just enough fat oil to hold the powder together and then thin with lavender to the right consistency, i. e., so the enamel will adhere to china without spreading. If too soft, breathe on it and it will thicken up when turned over with the palette knife. We have

repeatedly given directions for mixing paste for gold and the same rule holds good for all makes, fat oil enough to make the powder adhere, breathe on it several times, mixing with palette knife, thin with oil of lavender to the consistency of mustard, breathing on it till it stays "put." We can not say who is best in Chicago for jewel work, but refer you to our teacher's cards.

B. E. S.—There is not as much raised paste and jewellery used just now. Flat enamels and flat treatments of color, gold and lustre prevail.

C. A.—Cement for mending china is sold by every dealer, Aufsetzweis can also be used. After putting the piece together with cement or enamel, tie it carefully with asbestos string. You can conceal the break by making a little enamel or raised paste design over it, repeating the line of the crack at intervals to make it part of the design.

G. O.—We have still some of the La Croix color charts offered last year to subscribers. You will find them useful to refer to when colors are mentioned with which you are not familiar, as almost every color is given in its right shade.

M. K.—Soak your water color paper thoroughly before using, lay your wet blotter, the size of your paper on your board and the paper on top, being careful that no bubbles are left under it, as that would cause it to dry.

Miss Emily C. Adams

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A MONTHLY:
MAGAZINE:

FOR: THE:

DESIGNER: POTTER: DECORATOR: FIRER:

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KERAMIC STUDIA

Vol. III, No. 4

NEW YORK AND SYRACUSE

August 1901

COMING in contact all the time with students, one is astonished to find such a lack of interest in anything outside of the mere piece or pieces of porcelain they are working upon. No wonder there is so little originality, so little that is remarkably good in the overglaze decorations. The one idea seems to be to have a showy piece for a studio or home, with no thought of the fundamental principles that underly decorative art. Besides drawing inspiration from other artistic pursuits or departments, one, worn out with work in a particular channel, finds rest and diversion. Mr. Dow says designers should know more of picture making and picture makers, should be more conversant with designing. One helps the other.

One meets hundreds of students in New York each winter who say they are here for the purpose of studying ceramic art. We know them to be faithful, steady "plodders," but with no interest in the arts in general. They will sit in a studio and copy some worn-out study of roses or rococo design, when the city is full of fine exhibitions and most important collections of ceramics within a stone's throw of the same studio,—collections that are teeming with beautiful color schemes and brilliantly executed designs, that might afford material for thought and design for many months to come. But these gems are usually passed by unnoticed by the average ceramic student.

Even ceramic clubs keep to themselves too much. They should be foremost in every art movement, keeping in touch with artists, interior decorators and designers. All this has an indirect bearing upon ceramics, and broadens one's point of view. Those who go out into the artistic world and use their eyes and brains are the ones usually that have the clever ideas and the courage to carry them out.

While one is imbibing, in a sense, these thoughts and suggestions from others, one may at the same time be giving something to some one else. It is the interchange of thoughts and impressions that counts. Therefore it may *seem* to one's credit to have pupils and friends say, "Poor thing, she works so hard, is never away from her studio," but ten to one, in the long run, she will be worked out in a few years, behind the times in ambitions and thoughts, and altogether a back number.

If decorators would go into the world more, and see and know the things that are demanded, there would not be so much useless stuff on the market. Aside from the enjoyment of seeing and knowing about artistic things and people, this advice is a simple business proposition.

THE members of the Brush Guild, an association of young women who studied sculpture under Messrs. Daniel French and Augustus St. Gaudens, are now producing art potteries under the supervision of Mr. George de Forest Brush. Many of the potteries are capital in design and color, Indian,

Etruscan and Greek designs, all simple and good. The work is purely handwork without the use of mould or wheel, and the finish is such as to give many of the pieces the effect of Japanese bronze. Vases, flower-pots, water-bottles, candlesticks, incense boxes, etc., look as if they might have been used in Etruria two thousand years ago. Some large pots of white terra cotta are copies or adaptations of the gigantic flowerpots with figures in relief found in Roman gardens. One aim of the Guild is to interest architects in hand-made terra cotta work, both for buildings and gardens. Meantime it is doing its best with smaller ware, even bronze buckles modeled after antique designs and set with colored marbles, agates, coral, etc.



THE VALUE OF EXHIBITIONS

[Paper read at the meeting at Buffalo of the National League of Mineral Painters.]

ART exhibitions are of value to all classes of people. To the public they are factors in cultivating a taste for the beautiful, and to artists and students are indispensable—the educational benefits and inspiration to be derived from them being unlimited. The exhibitor himself is one of the chief beneficiaries, as he enjoys the advantage of seeing the results of his own efforts side by side with the best that is being done, and perhaps at no other time is he able to place such a just valuation upon his own doings.

One of the first exhibitions, whose influences were brought to bear upon American Keramics, was the Columbian Exposition of 1892, which did much to kindle enthusiasm over this art craft and enable us to become more familiar with the fine ware of other countries. A great impetus of artistic effort always succeeds a great exposition, and, with more experience and greater powers of appreciation, we were able to profit even more by the recent Universal Exposition at Paris; and in my personal experience this great concentration of the world's art has proved one of the turning points in my life.

We, American Keramists, have been wholly absorbed in decoration, and little attention has been paid to the potter's craft. In the estimation of an artist-potter one is not a keramist who has no knowledge of clay bodies and glazes, and who cannot design, mould and fire his ware as well as decorate it. As the jury at Paris considered the exhibits from this standpoint, overglaze work on ware not made by the decorator did not rank high, but the disappointment we felt at not receiving greater recognition in the matter of awards, has created within us a new and fine ambition to raise the standard of our work to a plane which will enable us to achieve recognition and a placing in the art world. The desire for greater knowledge in the different phases of the art-craft of pottery is being met by increasing opportunities and facilities for the study of clay-working and underglaze, and we shall soon expect interesting results.

Considering the ceramics at Paris from a designer's point of view, we were afforded an excellent opportunity for com-

paring our own decoration, as shown in the National League exhibits, with that of other displays, with the result that we are now taking up the study of design in a more serious and practical way than heretofore. The New York Society of Ceramic Arts commenced a course of instruction under Mr. Arthur Dow, whose original and delightful method of teaching the fundamental principles of design and composition has stirred up such enthusiasm that other clubs have made preparations for similar study.

Although these changes in our ambition, and in our attitude toward our work, have been brought about, in a measure, by the great expositions, we must not forget the very helpful and necessary local exhibitions. The former

affects our ceramic world in a general way, but it is the annual or semi-annual exhibition of our own club in our own town which influences the greater number of us more directly. Where there are a few workers artistically capable and sufficiently interested to contribute to a great continental affair, like the Pan-American Exposition, there are hundreds, perhaps, who are young in the art and who feel that their work is of insufficient interest to be so prominently placed before the public. I feel that we all should avail ourselves of the advantages of our exhibition privileges, whether local or otherwise, not with commercial motives, or to win prizes, but for the broadening and educational influence of comparison.

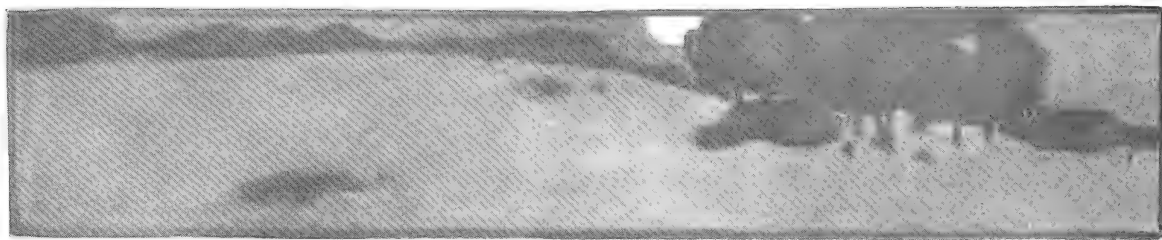
MARSHAL FRY.



SWEET PEA PLATE—ALICE B. HOLBROOK

THE two principal flowers at the right of the main group are white, the others in delicate pink, and white with pink upper petals. The uppermost flower is pink, with the large outer petals deep crimson. The keel, or lower part of the flower, is greenish white. Leaves and tendrils in soft

light greens, with touches of darker green and brown in the deepest parts. The background shades from Ivory and Pale Green into Yellow Brown. Russian Green and Copenhagen Blue directly under the main group, with a touch of Ruby under the stems.



MARSHAL FRY.

A CLASS IN DESIGN

Mr. Arthur Dow, Instructor.

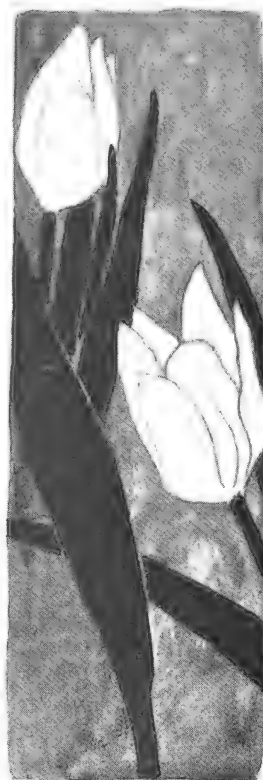


THE experiment of the New York Society in having a series of lessons or lectures with problems worked out by the members of the class under the instruction of Mr. Arthur Dow has proved an undisputed success. Beyond a doubt the fall exhibition of the New York Society will show a marked advance in artistic decoration of porcelain and pottery as a result. Not that the lessons bore directly upon Ceramics, but the general principles of art were demonstrated so clearly that few can fail to profit by them in designing and executing their fall work. The most gratifying point, however, of the whole series of lectures is the fact that those decorators whose reputations have been made in naturalistic painting are those whose work in conventional designing has proved most superior. With these to lead, the whole mass of Ceramic decorators will, before long, be showing a higher, more artistic grade of decoration to which will be added the greater satisfaction of having done most of the work themselves, instead of having it all done by the teacher; so much of the conventional work can be done by the pupil.

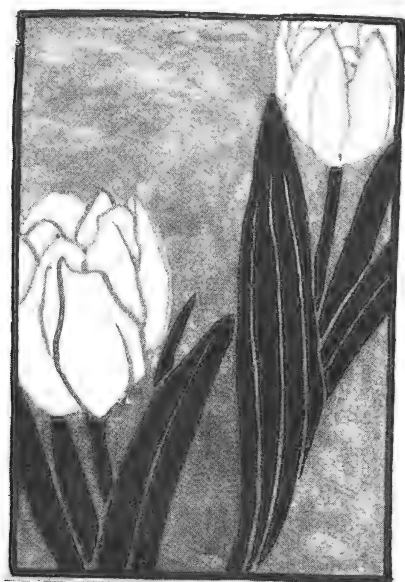
At the first lecture Mr. Dow spoke of the three fundamental principles of decoration, beauty of line, of color, of

dark and light—illustrating by a number of examples taken from the Japanese and other sources, showing that the beauty of a decoration depends not so much on the subject as on the arrangement of spots, first of dark and light, then of color, and as a secondary consideration, the beauty of outline, and of the line itself with which the design is drawn. As an experiment the members of the class were asked to take ten minutes to draw a design of tulips in a rectangular or circular space. The results demonstrated the necessity of learning to fill a space properly, so the same problem was given for the next class. The two panels in tulips by Mr. Fry are from this class and illustrate the problem exceedingly well. Mr. Dow said of them that they were good in spacing and beautiful in tone, the white flowers outlined in grey against a grey ground with black leaves veined with grey, making a very harmonious dark and light scheme. In the line drawing of the aster, the interest lies in the cutting of the space by the floral forms.

The problem for the third class was to construct a repeating border for a ten-inch plate, taking the Chelsea or Dedham plate for a model, the original having a border one and a half inches from edge, then a one-half inch smaller border and a line within that. The results of this problem were extremely interesting, a plate by Mrs. Rollins of Lakewood, N. J., having a peculiarly interesting arrangement of light and dark. Since Mrs. Rollins had never done any conventional work before,



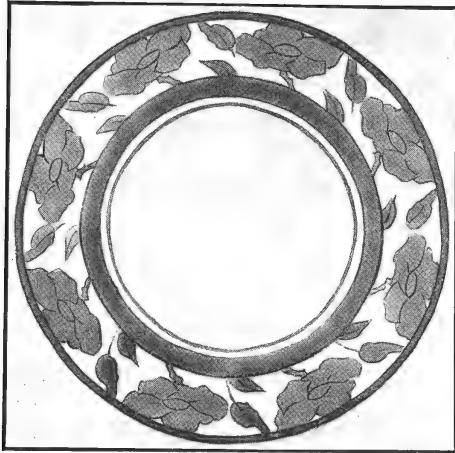
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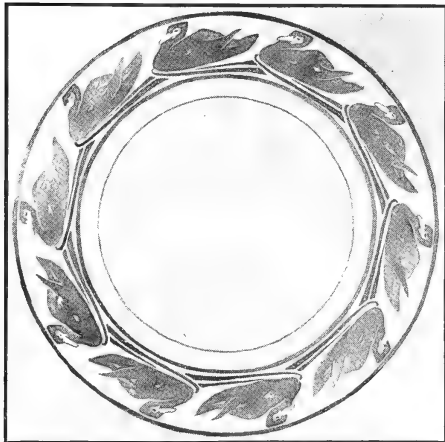
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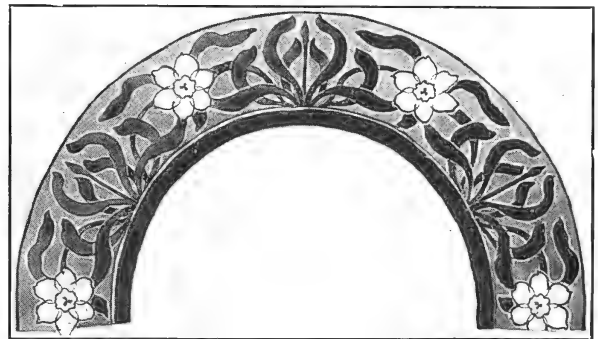
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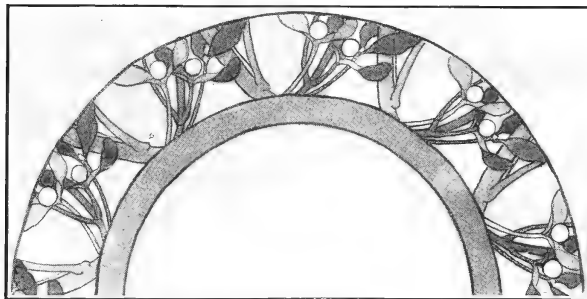
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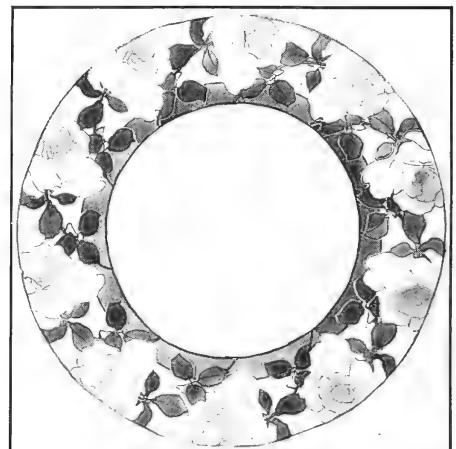
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MAUD MASON.



MAUD MASON.



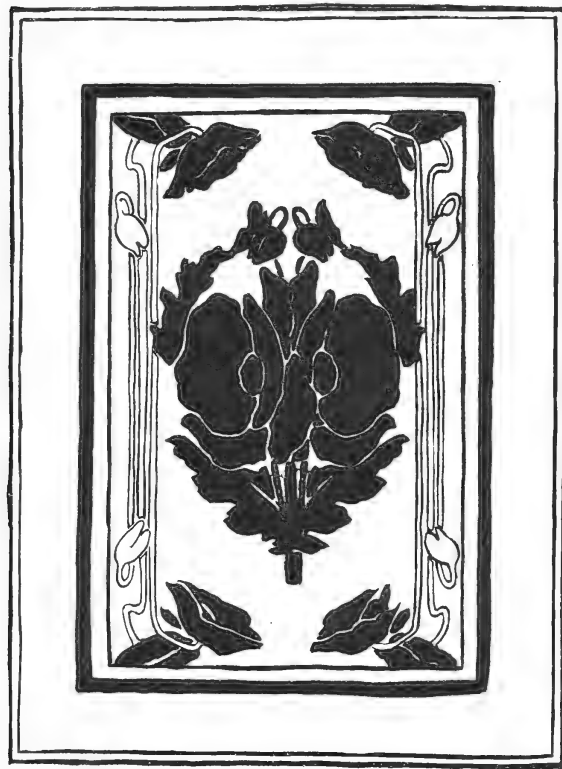
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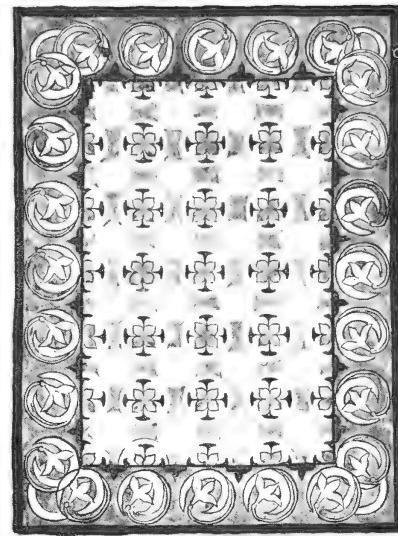
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INDIAN HEAD—H. BARCLAY PAIST

we feel that no decorator who aspires to something better, need feel discouraged in making the attempt at conventionalization of designs, as hers was in many respects the most satisfactory plate shown. Mr. Dow spoke also of the fine feeling in the drawing and the nice distribution of dark and light in the borders of Miss Maud Mason. It will be remarked that there were two styles of repeating borders shown, one in which an irregular motif was repeated and another in which the motif was a regular symmetrical one, one side being the reverse of the other. For a beginner the irregular repeating border will be the easiest and most satisfactory and more likely to be interesting. It takes a practiced hand to make a good and interesting symmetrical border. However, it must be kept in mind that too much *motion* in a border must be avoided as it is not restful. It would prove irritating after awhile to try and digest one's



MARSHAL FRY.



LAURA T. PAGE.

of this problem. In the design by Miss Page of Hartwell, O., which is unusually successful in tone and drawing, the border is the principal thing, the center subordinate. This suggests rather a rug design. We understand that Miss Page also is new to conventional work and must congratulate her on her success.

In the design by Miss Mason the center is the principal object. The border was of leaves but neither the artist nor Mr. Dow considered it so successful as the center, so we have



MAUD MASON.

dinner from a plate where things were revolving about the edge. An irregular border necessarily gives somewhat more motion than a symmetrical one, so any forms which have the effect of slanting too much from left to right or vice versa, must be avoided, especially bands. Where birds or animals are used, especial care must be taken to avoid this "too much" appearance of motion. A good way to do is to draw your design roughly, fill in with flat color and hold at a distance to get the effect of the *spots*. If this general effect is restful, the design will most likely be a success.

For the fourth class the problem was to fill a rectangular form with a center and border which would illustrate the principle of subordination, the border to be subordinate to center or vice versa, according to which was designed to be the most important. We illustrate here three different solutions

omitted it in order not to detract from the panel of Primroses which Mr. Dow considered very successful and well placed in the space, illustrating at the same time subordination of areas, there being large forms of dark and light and small

subordinate forms to balance and the back ground being cut into areas agreeable in variety and form. The design by Mr. Fry also illustrates the center as principal and border as subordinate but in an entirely different style. This design would be especially suitable to a book cover. It is very clever, original and pleasing, somewhat on the order of what is called l'art nouveau or modern art.

The fifth lesson was an innovation to china decorators, but it was not long before its application to Ceramics became



MRS. ROBINEAU.

clearly understood and almost more interest was taken in this than in any other problem.

Mr. Dow drew a landscape in outline, the elements being foreground, middle distance and sky, a principal and subordinate groups of trees. These elements the class combined in various ways using two or three tones, the object being to obtain subordination of masses and dark and light, also beauty of outline.

We illustrate here six landscapes, two each by Mr. Fry,



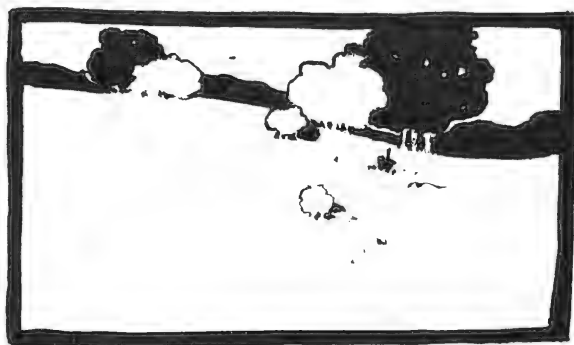
MAUD MASON.

Miss Mason and Mrs. Robineau, which Mr. Dow himself selected as best illustrating the point. Mr. Dow called attention particularly to the outline of the trees against the sky, there being a great difference between a common place outline and one full of suggestion of individuality. The use of Japanese paper gives a rather shaded effect in the reproduction but the tones were flat in the originals.

The sixth and last problem was the making of repeating borders in three tones and in color, some to have a naturalistic

motif and some abstract. No especially good designs were shown with abstract motif, but we reproduce four of the best designs from naturalistic motifs. The border of orange buds and leaves by Mr. Fry was in purplish brown on a cream ground but the tones would not reproduce, so the design is shown in black and white, which does not do it justice. Mr. Dow considered this interesting and good in dark and light, and the well spaced border in fine proportion to the larger area. The border of Roses in which the naturalistic flower is used in a conventional way shows a good feeling for spacing.

It is interesting to contrast the different ways of seeing the same subject, as shown in the two rose borders of Miss Mason and Mr. Fry, and to reflect that if a dozen more artists

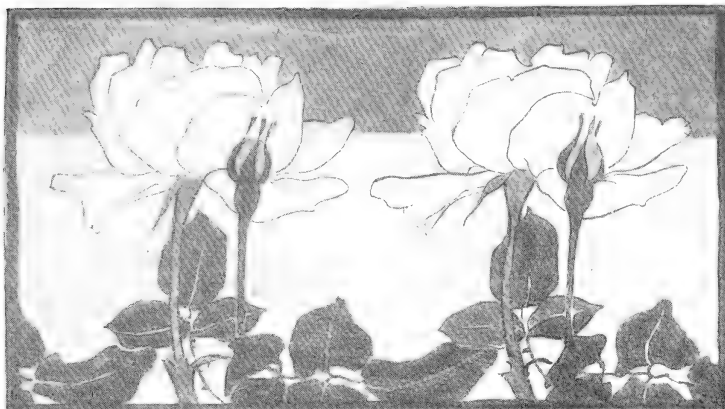


MAUD MASON.

used the same motif there would be still a dozen more ways of seeing the same subject. Mr. Dow considered both borders by Miss Mason to be beautiful in drawing and in the arrangement of tones. In the last lecture, Mr. Dow dwelt at length upon some pieces of Corean pottery by Kenzan, the Japanese designer, all roughly modeled irregular little bits, sometimes



MRS. ROBINEAU.



MAUD MASON.

with the mark of the potter's thumb, but while the lines were not painfully exact, their beauty was never destroyed. He considered that the charm of these little jars lay in their irregularity and uniqueness, the personality and freedom of the artist who fashioned them showing in every line and feature. Mr. Dow also spoke of the making beautiful of the ordinary utensils of daily life, referring especially to the charm of the old iron kettles of the Japanese, and by contrast pointing to the commonplace tea kettles of to-day, turned out by the thousands without a touch of individuality.

Referring to the studying of Oriental methods of decoration, he remarked on the desirability of studying from the objects themselves, as even the best colored reproductions in books are imperfect and inexact and lose their individuality in the reproduction. Mr. Dow wishes to bring every one into a mental attitude wherein one picks out only the beautiful and ignores the bad. He thinks in this way we will grow to see only the beautiful. There is a great moral sermon in this as well. Why not? Is not true Art and Religion one? And why "true Art?" All Art is true: anything else is not Art. To gain the ability to discriminate between the true and the false in art, to feel and know beauty, to recognize and appreciate fine art, in fact, is the end and aim of all our work and study. Each has this instinct within, unless perverted, and it can be brought back like the prodigal son. This knowledge is power, not only in our own work, but in helping others to an appreciation of the genuinely artistic. Especially in the crafts, such as pottery, weaving, etc., is this knowledge needed, and the public generally should be educated to know what makes a thing good or bad, artistically considered.

The great thing to learn is the beauty of simplicity, and the avoidance of the *common-place*, and what Mr. Dow terms the *wicked*, by which we conceive him to mean all violent colors, all *lying* exag-

gerations, both of color and form, but the *wickedest* of all is the *common-place*. To sum up: we are to look and work for beauty of line, of color, of dark and light, and all else will be added unto us.

[Quoted from a letter of Miss Elizabeth Mason, New York.]

I had the pleasure once last winter of hearing a talk given by Mr. Felloso, the Curator of the Boston Museum, who, by several years residence in Japan, has familiarized himself to a wonderful extent with the methods and principles of Japanese Art. With these as a basis he has been able to formulate rules or methods for the teaching and criticising of art.

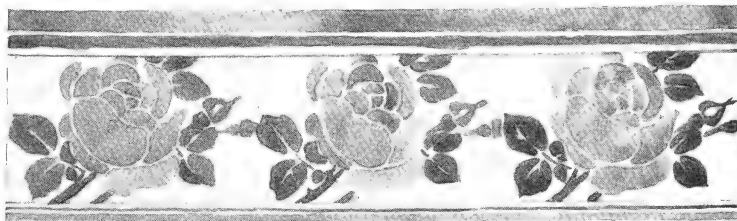
It is this new method that Mr. Dow, who was for some time his assistant, and who became imbued with Mr. Felloso's ideas, is applying in all his classes. Since this method originated really with the study of Japanese art, it is often designated as the Japanese method. This is quite erroneous, for as Mr. Felloso explained, while he deduced his principles from Japanese works of art and often referred to these same works in demonstrating certain

points, it was because in these Japanese things we have the simplest and clearest exposition of these rules. However, the value of them lies in the fact that they are universal and that they are quite as applicable to the art of any period or

people as to the Japanese. He thinks that while the Italian Masters most probably did not study Japanese prints, etc., they were governed by exactly the same rules, the only difference being that they presented in a complex way what the Japanese did in a simple way.

ELIZABETH MASON.

We would add that Mr. Dow in becoming an exponent



MARSHAL FRY.



MARSHAL FRY.

of this method, has absorbed it into his own individuality, simplifying instruction so that he who runs may read, his own experience while studying abroad having taught him how

little pupils are allowed to learn of the why and how and the necessity of more explicit information in composition and design.—[EDITOR.



MAUD MASON.

LEAGUE

NOTES

The constitution of the National League of Mineral Painters directs that officers shall be elected for three years and that no officer shall be re-elected. This iron clad provision has just deprived the League of an able president, who has with rare ability expended time and energy most prodigally in advancing the interests of this federation of Ceramic Clubs. There were many regrets that the presiding officer must be changed.

The election was a surprise to most, if not all the members upon whom honors were conferred and duties intrusted. The loyalty of these members has resulted in a general acceptance. When the summer vacation is passed the new board will be elected from the various clubs and that body, together with the executive, will endeavor to keep what has been gained and to accomplish all possible for the fraternal and artistic growth of the federation.

Those who have been in close touch with the work of the outgoing administration realize that much has been accomplished in bringing The League before the public and in gaining in many instances recognition that painting on porcelain with mineral colors has a right to be placed and judged in the same manner as are paintings done in oils or water colors. It only remains for Ceramic painters to make their art entirely worthy. The full recognition is sure to come. Nothing could be more helpful to this end than the establishment of a Ceramic school where all that relates to the technical part of the art may be mastered with little outlay beyond expenditure of time. It has been one of the plans of the founders of the League that we have an American school of Ceramics. This vision now seems to be assuming a tangible form. It

has long lived in thought and now may be a reality. The plans have, to a degree, been formed by the out-going administration and the incoming shares its hopes.

Our out-going President, Mrs. Worth Osgood, has placed in the hands of the new executive valuable papers, forms and letters to facilitate the work of organization and has volunteered to answer important letters through the summer until the new officers can meet and organize, which courtesy is greatly appreciated.

The KERAMIC STUDIO has offered its columns with the same freedom as in the past. The new administration is delighted to accept the courtesy and feels it is a most generous offer and of great value to the League.

MRS. VANCE-PHILLIPS,
President.

PAN-AMERICAN EXPOSITION.

At last, after many weeks of weary waiting and much very hard work, the exhibition of the National League of Mineral Painters is installed. I have neither time nor space now to enter into the merits of the exhibition or to give any detailed account but would be very glad to do so later. Ten clubs, The New York Ceramic Art Society, Brooklyn League of Mineral Painters, Bridgeport League of Ceramic Art, Jersey City Ceramic Art Club, Mineral Art League of Boston, California Art Club, Mineral Art Club of Denver, Chicago Ceramic Association, Duquesne Ceramic Club, Detroit Ceramic Art Club, are represented with eighteen individual members, making about 122 exhibitors in all. Eleven glass show cases hold the china. The wall covering and background used for

the china is a light, cool green Denim. The floor is painted to match and the center covered with grass green matting. Each piece of china is marked by a card bearing the name of the artist, so that interested visitors can find information they desire very easily.

As a whole, this exhibition of decorated china is much the best ever shown by the League. The interest in the work seems very great, as visitors come again and again to look over the work. To my surprise quite a number of the pieces have been sold and I feel quite confident that when the crowds begin to come many more of the choice pieces will be taken by admiring visitors. I say surprise, because it scarcely seems that we can really be in place, it has all taken so long to do, owing to the unfinished building and strikes, etc., but they are a thing of the past.

Strangers are now here and we hope that the Pan-American will gain for us many new friends, members and patrons.

M. HELEN E. MONTFORT,

Chairman.

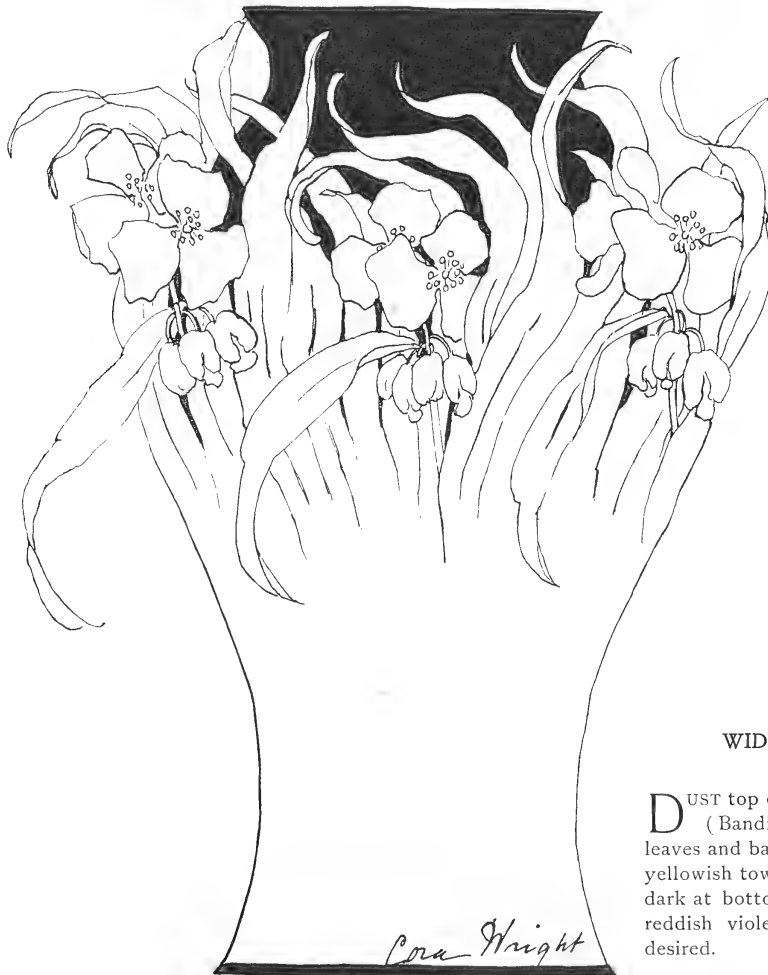
BUFFALO, July 8.

CLUB NOTES

The Porcelain League of Cincinnati gave its annual luncheon at the residence of Mrs. Robert Burton, where the members exchanged cups and saucers. These cups and saucers were given out several months previous, all alike, to be decorated at the members' fancy; then at the luncheon a drawing took place, so that each one had a delightful souvenir of the occasion.

IN THE SHOPS

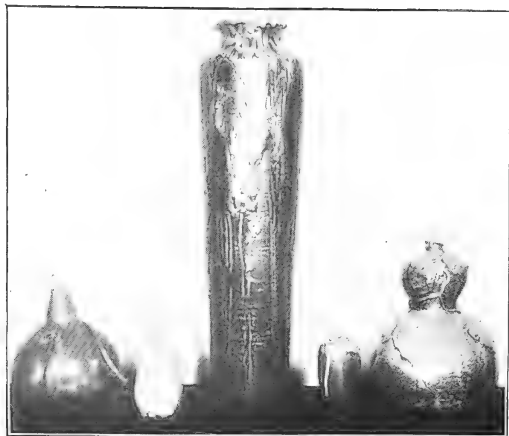
The old saying—"There is no great loss without some small gain," is again proved true in the case of Miss E. M. Gubsch, judging from the new goods and up-to-date designs that are filling the store on 23d street, since the fire early in the season. Among the many pretty things (we saw some finished, others in the hands of the artists), was a desk designed in poppies in the "new art style;" a charming, little, three-cornered tabourette (a most artistic thing); some graceful foot rests for a dollar, new chairs, music cabinets, chests, etc., etc. An enormous carved and burned picture was "under fire" and will be a marvelous piece of workmanship when finished. Evidently a master hand is wielding the point.



WIDOW'S TEARS

Cora Wright

DUST top of vase with dark blue (Banding Blue and Black), leaves and base shaded green, rather yellowish toward top, and dusted in dark at bottom. Flowers to be in reddish violet. Outline or not as desired.



DOAT

HOENTSCHEL

JEANENEY

EXHIBITION OF FRENCH POTTERY AT THE TIFFANY STUDIOS



Anna B. Leonard

NE of the choicest exhibitions of modern pottery that has ever been in this country is now to be seen at the Tiffany Studios, which all students should visit. In no place in the city does one meet greater cordiality and kindness than at these studios, and from an educational standpoint, a visit to them is invaluable, there being always something new and charming to see. It is an experiment having these choice bits of pottery there, but it is quite in keeping with the broad policy of not only Mr. Tiffany, but the entire staff.

The work by Hoentschel is perhaps the greatest there, although the honors seem to be rather equally divided as the exhibitors are all great potters; what will sometimes appeal to one does not appeal to another in just the same way. Hoentschel's work, of which he shows a variety, is all beautiful in form and delicious in color. The body is usually of restful tones and dull glaze, not by any means matt or dead, but the softness of ivory, which is the finish that all potters are now trying to get. It is the blending of the clay, the enamel and the glaze, that great unity so dear to the potter's heart, and not merely the layers of one over another. He has also some plaques upon which he uses a hard enamel or clay, then fills in with a flowing enamel or color, which gives an outline to the design, yet the colors flow in such a way that there are no hard lines (we have seen some charming tiles of late made in this method by the Grueby people and also by Mr. Volkmar.) It is impossible to describe the beauty of this exhibition of pottery when the charm is all in the form, color and texture. Even photographs can give nothing but the idea of form.

Then there are the big, powerful tiles by Bigot for heavy architectural purposes, one being from the "Porte Monumentale," the gateway of the Paris Exposition. The tile is three feet long and of immense thickness; the design, representing a lion, is deeply incised in the strongest of lines,

leaving the animal in relief with a border or band that surrounds it. Bigot's architectural work at the Paris Exposition was great; his tiles, stairways and great columns supporting balconies showed tremendous skill and artistic merit in an avenue in which potters may follow him profitably. Besides this heavy work he shows charming bits in the form of jars, plaques and vases, all quiet colors and dull glaze.

The work of Dalpayrat is quite individual and by many he also is considered the greatest potter. To the writer his work lacks the repose of Delaherche or of Hoentschel, but it is glowing in rich color effects. He has succeeded in obtaining beautiful reds flaked with other colors. One little piece is particularly attractive and reminds one of a charming bit of fine enameling on metal, with its rich reds, green, a touch of yellow and even a dull blue, all mingling in perfect harmony with no outline, yet each separate and in its place. All this is the effect of the fire, this bringing to the surface of these many colors, and shows his mastery of chemistry and his understanding of his kiln. He has a little gem of a vase with a suggestion of ruby toning into purple and dull blue, with the dull body and finish that is so much desired.

Chaplet's work seems more ordinary, and the texture from a potter's standpoint not so beautiful, and perhaps the forms are not so attractive either, but he has succeeded in obtaining wonderful reds, to which he seems turning his attention. Some of them are flaked with beautiful greys, and one is a little gem in the delightful red of the Orientals.

Jeaneney, another great potter, has a few very choice things showing an individuality in his modeling. One leaf-like piece, flat and low, is very beautiful and rare in color, being dull light blue, running into dull greens and greys of the same value.

Delaherche, of whom we have written in the KERAMIC STUDIO, has some charming little bits and one glowing vase running from the peach blow into the ruby. This small exhibit of his does not begin to show the wide range of this wonderful man. A tiny bit of a vase in very dull blue of light tone with silver grey, is rare in color and effect, the texture is something charming and one feels an inclination to touch it, but the tall vase would naturally attract more notice not only for its size, but for its delightful color, which should be studied earnestly by every student. There is an exquisite tone of



DALPAYRAT

DELAHERCHE

BIGOT



POTTERY BY DELAHERCHE

dull pink or peach blow at the top, with bands admirably proportioned and incised with a simple design upon which the color has developed into a deeper tone; below that is a broad band showing a dull green and green grey blue, with the rose color flowing into it here and there, then another band of rose, still a deeper tone, then a wide band of dull blue, the colors all deepening towards the base, but the body of the vase is in the most superb tone of ruby imaginable, one section of which has developed into a tone almost black;

the whole is very unusual in color and treatment and again shows the wonderful control this man has of his colors, glazes and fire.

The Royal Berlin factory has sent samples of underglaze but these colors are on a porcelain body. Reds and blues predominate, but they have no individual touch, and are not otherwise attractive except in beauty of form.

Doat, from the Sevres factory, has some fine things in greys, but the body is also porcelain. The greys and dull greens are the same as were seen at the Sevres exhibit in Paris.

With this collection of fine pottery there are a few interesting bits of peasant work and a remarkable collection of work done by Thomas Inglis, an American, not known and now a man between eighty and ninety years of age. He made these artistic bits for his own amusement and delight and would never sell any of them. Then there being a necessity for it, his son brought the collection to Mr. Tiffany, to whom he sold it, Mr. Tiffany considering it quite a remarkable discovery. There is some attempt at modeling and the motif is well carried out. Some of the vases have a little top fitting on of carved ivory. His work seems to be made without wheeling and it certainly is stamped with a human touch. He shows a wide range both in form and color, and there are two tiles quite original with suggestive landscapes in a very low key, one of which would certainly delight the followers of Mr. Arthur Dow. The purchaser of this will have a joy forever. There seems something wonderfully pathetic in the story of this old man, whose work at this late day has so suddenly come to light.



FRUIT SAUCER

Adelaide Alsop-Robineau

THIS design can be carried out in gold outlined in black or red brown or in flat enamels. For flat enamel treatment use a blue made of aufsetzweis with $\frac{1}{8}$ flux colored with banding blue and black. Use sufficient color to obtain a medium grey blue, remembering always that the aufsetzweis fires darker. Use this on the two outer bands and the inner band, also on occasional leaves. For the remaining leaves use the aufsetzweis colored with royal green, banding blue and black to give a cool grey green effect. For stems use brown 4 or 17, not too dark, and for the cherries use carmine with $\frac{1}{3}$ aufsetzweis and ruby purple to make two tones. Put enamels on thin and let them flow with a shading effect in the bands as well as in the rest of design. If desired the design can be outlined in dark blue, dark green, with ruby purple for cherries. Do not make cherries very dark.

PRIMITIVE POTTERY

[CONTINUED.]

[Address before the National League of Mineral Painters, at the Pan-American, by W. J. Holland, Ph. D., LL.D., Director of the Carnegie Museum, Pittsburgh, Pa.]

ADDED to the attempt to ornament by modifications of form and outline, and an advance upon this, is the employment of pigment applied for decorative purposes to the surface of the pottery. The primitive potters of America had not at their command the resources which are within easy reach of the merest tyro in more civilized communities. Their pigments were obtained from the earth about them and were exceedingly simple. For producing a yellow color they used various ochres; for producing the reds they used earth impregnated with sesquioxide of iron. Their blacks and dark purples were produced by earth containing manganese; their greens by using an impure carbonate of copper. The white was produced by applying a slip composed of more or less impure kaolin. When the object was simply sun-dried, as was much of the pottery that has been found in the mounds of the Mississippi valley, the pigments were applied to the surface, to which they adhered by the mere process of absorption and mechanical adhesion. From such vessels the pigment is easily rubbed, or washed off, and in many examples now contained in the museums only faint traces of the pigment originally applied to them remain. When the vessels were baked the pigment became in the process of baking more or less incorporated with the clay and has remained more durably attached to the surface. The result in some cases has been the formation of a coating upon the ware partaking of the nature of a glaze. This has, in the best specimens which I have examined, evidently been produced by the use of very silicious clay containing more or less alkaline matter. While examples of this glazed or semi-glazed ware are in certain localities not uncommon, nevertheless the process of glazing and enameling as commonly understood by us appears to have been exceptional. In many cases where it does appear it is probable that the influence of Spanish artificers is reflected. The pottery taken from the most ancient graves gives very little evidence that those who made it understood the art of glazing. Enameled ware is wholly wanting among the products of the potter's art as practiced in America.

And now I pass on to speak of the artistic effects achieved by the simple means at the disposal of these primitive potters. We err when we think that artistic taste is the product of the highest civilization. It is a gift innate in man and is the prerogative of races often lower in the social scale than those whose philosophy and science have made them leaders in the affairs of nations. "*Poeta nascitur, non fit.*" Poetic genius is a gift, which no amount of mere scholastic training can impart. And what is true of poetry is true also of the other arts. While a certain amount of ability to delineate forms and produce pleasing effects in color may be conveyed by processes of tuition to the average mind, the artistic sense which attains to the highest reaches of achievement is a gift, and its possession, while characteristic of the individual, may to a certain extent be also characteristic of a race in other respects highly developed. The truth of these observations has been impressed upon my mind as I have studied from time to time the ancient pottery of the aboriginal races of America. Leaving out of sight the cruder work of the more barbarous tribes and confining our attention to what was done and is even to-day being done by the semi-civilized peoples of the southwestern plateaus and the races which inhabit Mexico, the

Isthmus, and northwestern South America, we find evidences among them of the possession of a very large degree of artistic ability. This is revealed not merely in the gracefulness of outline which characterizes their pottery, but also in the decoration of the ware. While many specimens of their art are crude, the student is delighted often by finding specimens which for purity and grace of form vie with the choicest examples of ancient Etruscan art, which reflected, as you are aware, the genius of the Greek. The potters of the unwooded mesas, as well as those of the forests of Yucatan, Chiriqui and of Peru, were profoundly alive to the value of a graceful curve, to symmetry of form and to the possibilities of variety in unity. And when we come to study the art of decoration as practised by them we cannot fail to be impressed with the versatility in the combination of geometrical figures which they have shown and the pleasing effect which they have achieved by devices of a comparatively simple character. Even where there has been a great attempt at elaboration they appear to have been guided intuitively by the canons of refined art. This is especially true in the decorations of the margins and exterior of vessels by lines and bands composed of lines, in which all manner of conceivable modifications in decorative effect are produced by means of triangles, rectangles, closed, open, and broken frets, spurs, crooks, and conventional forms representing feathers. The modern decorator of fictile ware might derive valuable hints and suggestions from the art of these primitive peoples, which in their sense of beauty of form were as much advanced beyond the crudities of contemporary English and American Colonial pottery as the art of Japan was advanced beyond the art of the roughly utilitarian Anglo Saxon three or four generations ago. In this connection permit me to refer to the elaborate paper of Mr. J. W. Fewkes upon the results of the archeological expedition to Arizona in 1895, contained in the second part of the Seventeenth Annual Report of the Bureau of American Ethnology which has recently appeared. If you will take the trouble to examine the wealth of illustrations contained in that article I think you will confirm the entire justice of the observations which I have made. What is there given by Mr. Fewkes, founded upon his investigations made among the ruins of the ancient pueblos, finds confirmation in what we know of the ancient pottery that has been exhumed at various localities in Mexico and on the Isthmus. These ancient potters, crude as was their art in many respects, had a fine sense of the beautiful in form, and their works, though the works of a race comparatively low down in the scale, are to be classed among the products of genuine art, possessing a spirit and an originality from which we may draw a measure of inspiration.

In classifying the pottery ware of the primitive American races we may adopt various methods. A classification based upon the uses to which the articles were put is of course admissible, and such a classification will tend to throw light upon manners and customs. Another method of classification may be based upon the method of manufacture, and such a system would be useful in showing the various stages of production and of manipulative skill which have been reached by various tribes and at different periods of the development of the art. Still another method of classification, and one that is commonly followed in museums, is based upon the locality and the tribe whence the specimens have been derived.

If we examine the ancient pottery that remains to us from the hands of the primitive peoples of America we find that there is a great difference in the character of the products

which have come to us from the various localities, tested in the light of possible use. The shallow, saucer-shaped receptacle, used probably to contain liquid or semi-liquid food, is almost universally distributed. So also are vessels of some depth such as deep bowls and pots. Most of the pots which have been recovered from the ancient tumuli of the Mississippi Valley are more or less blackened by fire and give evidence that they were used for culinary purposes. When we pass into the South and thence into South America we find that these vessels are frequently provided with handles on either side which permitted their being suspended over the fire after the manner of the camp kettles of to-day. A not unusual form of earthenware receptacle which is found in the southwestern part of the country is shaped like a moccasin or cornucopia. It was elongated, having a comparatively small opening at one extremity, and was no doubt thrust into the fire, or glowing coals were gathered about it while its contents were being cooked, the principle of the common Dutch oven being applied. This form of earthenware cooking utensil is not uncommon among the ruins and graves of the Indians of the Pueblos. Drinking vessels, such as mugs and cups with handles, were comparatively rare, except among the Tusayan people, whose descendants inhabit Arizona and New Mexico. Here they appear to have been common. Pitchers provided with lips and handles also appear among these people, but are rarely elsewhere in evidence as products of the potter's art. Vases, deep or shallow, with wide mouths or with tall necks are not unfrequently found in Central American countries and in the country of the Zunis. Of the great burial urns I have already spoken. The use of these urns appears to have been extended from the northern coasts of South America eastwardly as far as points near the mouth of the Amazons, a fact which indicates to my mind a common racial descent from the tribes which inhabited Columbia and Venezuela and those which inhabited prior to the coming of Columbus the country of the Orinoco and the vicinity of Para. A great deal of the pottery that has been exhumed from graves was no doubt domestic. It was customary to bury with the departed a supply of food, that the spirit might have sustenance upon the long journey to the happy hunting grounds, and for this purpose the common utensils which had been used by the deceased during lifetime were placed with offerings of food in proximity to the remains of the dead. Much that has been thus recovered by the opening of tombs serves to cast light upon household economies. A certain portion of the pottery that has been recovered from graves is unmistakably of a votive character, and had a ceremonial rather than a domestic significance. In some places there have been taken from the burial places of the ancient tribes articles fashioned of clay which were undoubtedly toys deposited by the hand of childhood, or mere roughly formed symbols outlining in miniature the larger and more useful articles, which were not interred, either because of the poverty of those concerned in burying the dead, or because the substitution of the symbol for the reality was regarded as admissible. Pots, drinking cups, vessels of various kinds, not larger than a walnut, but delineating in miniature similar utensils in common use among the tribes, are sometimes recovered from the graves of the peoples of whom I have been speaking. These are generally rudely and hastily made.

There are frequently found graves, it may be said in passing, in which no earthenware is found at all. On the other hand, there are graves in which great numbers of vessels and ornaments have been recovered, these having been

undoubtedly the graves of the wealthy and influential.

If we adopt the second principle of classification, which is based upon the methods of manufacture, we may divide the work of the primitive potter, as it is known to us, into wares which have been shaped by the hand without the method of employing coils, which I have already explained, and which may be subdivided into vessels which have been sun-dried or which have been baked. We may classify by itself the coiled ware, known plainly to be such because of its external markings. We may classify also as unglazed or as semi-glazed ware. None of these subdivisions, however, furnish satisfactory results in classification, and a classification based upon mere use is likewise unsatisfactory.

The preferable method of classification is the one which is of almost universal adoption and which assigns the products of the potter's art as far as possible to the peoples who made them and to the age and time in which they were produced.

The great collections of primitive American pottery which contain most for the instruction and guidance of the student are those which exist in the National Museum at Washington, the Peabody Museum at Cambridge, Mass., the Field Columbian Museum at Chicago, and the Mexican National Museum in the City of Mexico. In the British Museum in London there is also a very large accumulation of material of this sort. In the Carnegie Museum at Pittsburgh a creditable beginning, laying the foundations for a large collection, has already been made. But this institution, although established upon broad foundations, has not yet been able to do more than make a beginning.

Who was and who is the primitive potter? The primitive potter in America at least was and is to-day a woman. As nearly as we can ascertain, the art of the potter was almost exclusively practised among the primitive races by women. All of the Zuni pottery, examples of which are familiar to you, has been made by the hands of women. And the most skillful and famous of the living Indian potters to-day are the squaws, whose nimble fingers also work the looms and weave the baskets of the tribes. It is an interesting fact that the industrial arts owe their origin very largely to the influence of women. It has been the mother among the aboriginal races who has laid the foundation for the fictile and the textile arts, and to a very large degree also for the arts of agriculture. Intent upon feeding and clothing those who were dependent upon her, she has elaborated the method of making utensils, of weaving cloth, and making garments, and she, while her husband was intent upon the chase, bent upon securing animal food, has compelled the soil to yield up to her of its fruits. She tilled the garden with its herbs and grain while her lord was absent, engaged in war or in the chase.

The roar of the spindles in Manchester and Birmingham, at Lowell and Fall River, reflects in these modern times the thought of a woman, who, far back in some lonely cave or under some rude shelter of boughs, first heckled the flax, spun the thread, and wove the cloth with which to shelter herself and her offspring against the cold in time of need when the hunter's skill should fail to bring in the wonted store of peltry. And the great potteries of Staffordshire, of Trenton, and East Liverpool are a reflex in modern times of an art which women acquired and which they taught to men. It is an interesting thing to trace in these arts the influence of social conditions long since outlived among civilized men, and possibly interesting also to see how even at this day there is a tendency to a reversion to primitive types, and to know

how woman at the dawn of the twentieth century is asserting her place in the arts and crafts from which for nearly a thousand years she has been banished among the nations of the West, but in the development of which on more graceful and useful lines she has been asserting her influence with growing power during the last half-century. Do you ask me how I know that at least among the primitive peoples of America woman was the potter? I can tell you that to-day among the Zunis all the ware is made under the roof of the household by the hands of women and girls, and that in every well regulated Zuni household there is an oven for the baking of pottery ware, which is considered as indispensable an adjunct of domestic economy as the oven in which food is cooked for the household. The Zuni housewife makes the dishes in which she places the food with which she feeds her family. This is a reflection, no doubt, of primitive manners and customs, which have in the past prevailed more or less over the entire continent among our aboriginal races.



WILLIAM A. KING of Buffalo gave the opening address at the convention of the National League of Mineral Painters. He spoke at length upon "The Poetry of Pottery," conveying to his audience a greater sense of the beauty of pottery than is generally felt. It is scarcely realized how much poetry and romance, how many gems of beautiful thought in ancient and modern literature are hedged round the inanimate objects evolved by the potter and his wheel. Pottery antedated literature and painting and may be said to have been the forerunner of sculpture. Before books were made, the potter turned his wheel; and long before the potter's wheel was dreamed of, necessity had discovered the making of rude vessels fashioned by hand of mud and clay and baked in the sun. Utility has ever been the forerunner of art, and the cooking and baking dish eventually led to the vase and tablet. On these frail creations, which came from the hands of the primitive artist-potter, was written much of the history whose records were thus preserved. Beautiful legends of mythology would have been lost had not the potter saved them to posterity on the surface of vases of almost prehistoric ages.

As a type of the Creator, the potter has figured far and wide in the literature of the world, from the Hebrew prophets to the present time. Among the Egyptians certain gods were represented as making man from clay, on a wheel.

The weaving of fanciful, poetic, historic or legendary thought runs well through the entire range of Oriental pottery, which often bears quaint inscriptions. Mr. King illustrated his talk with many beautiful verses from writers of every age and related a number of pretty Japanese legends of pottery.

ORANGE CUP DESIGN

Anna B. Leonard



THE design looks well carried out in flat enamels, with an outline of reddish brown, obtained by using a little Brunswick Black and Pompadour Red.

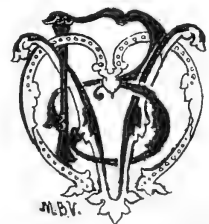
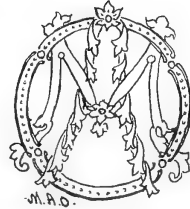
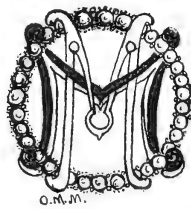
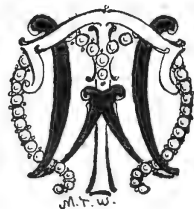
For the oranges use Aufsetzweis, with one-eighth flux; into this mix a little silver yellow and touch of black. The tone may be deepened by adding a little Orange Yellow and Yellow Brown. For the leaves use flat tones, obtained by mixing Yellow, Brown Green and a touch of Black. Add one-eighth Aufsetzweis and use almost as thin as paint. The stems may be a lighter tone of the same green.

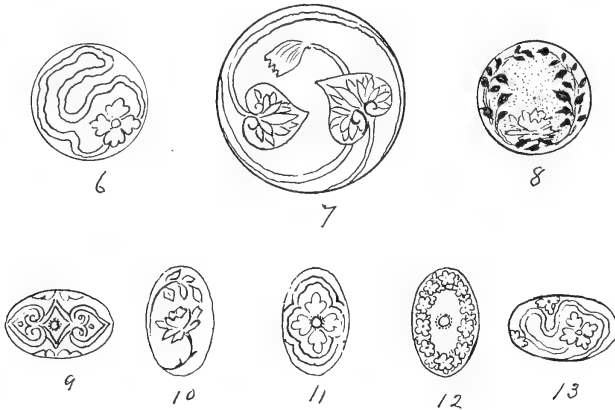
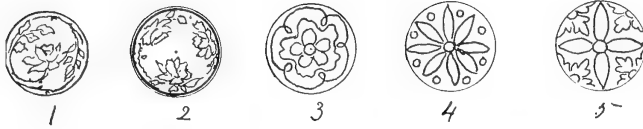
The design may also be carried out effectively in lustres, using a black outline. Orange lustre for the first fire with Yellow lustre over that for the second fire. Leaves in Dark green lustre (two fires). The background may be white, or gold, or a powdering of small gold dots may be used. The lower part of the cup may be white, or Yellow lustre, or a tint of Silver Yellow. These cups are used for ices also and make a pleasing addition to a dinner service.



LOST MONOGRAMS

Will those subscribers who have missed their monograms kindly send them again, as they were lost at the time of moving the Magazine Office to Syracuse?





Anna B. Leonard

Designs for Porcelain Buttons, Belt-Pins and Hat-Pins, with Suggestions for the Color Schemes

Anna B. Leonard

1. Roses delicate pink, leaves in dull greens, background white.
2. Roses in pink, leaves dull green, the design outlined with pompadour red and black; background gold.
3. Central ornament in dark blue on gold background with wavy lines in dark green; the scallops merely a line of black; there may be a central jewel of turquoise blue.
4. Ornament in dark blue, with the dots in green, either on a white or gold background; or the design may be carried out in turquoise blue.
5. Central ornament in dark blue, the four smaller leaf-like ornaments in turquoise blue; dark green in the center circle; background gold; black outline.
6. Flower form in pink; scroll stem in green; white or gold background.
7. Is a design for belt-pin. Background turquoise blue tone, stems and leaves in green, the leaves shading into dark blue and the peacock shades of green blue. The flower form in white; outline the design in gold.
8. White background with a powdering of fine gold dots. Rose in pink, leaves in dull green, outline in ruby purple and a touch of black. The outline must be very fine and dainty.
9. Gold background, with dark blue and dark green used in the design.
10. Turquoise blue background with design in raised gold; if flat gold is preferred there should be a black outline.
11. Pale turquoise blue near the center of floral ornament, shading into a darker blue, then a dark green background with gold between the two lines; dark blue again towards the edge.
12. Turquoise blue blossoms, white background, gold or dark blue outline.

13. Rich green background flower; flower in dark blue; turquoise blue stem; gold outline.

Our advertisers keep a full line of these novelties and at present many are decorating them for stores or dressmakers.



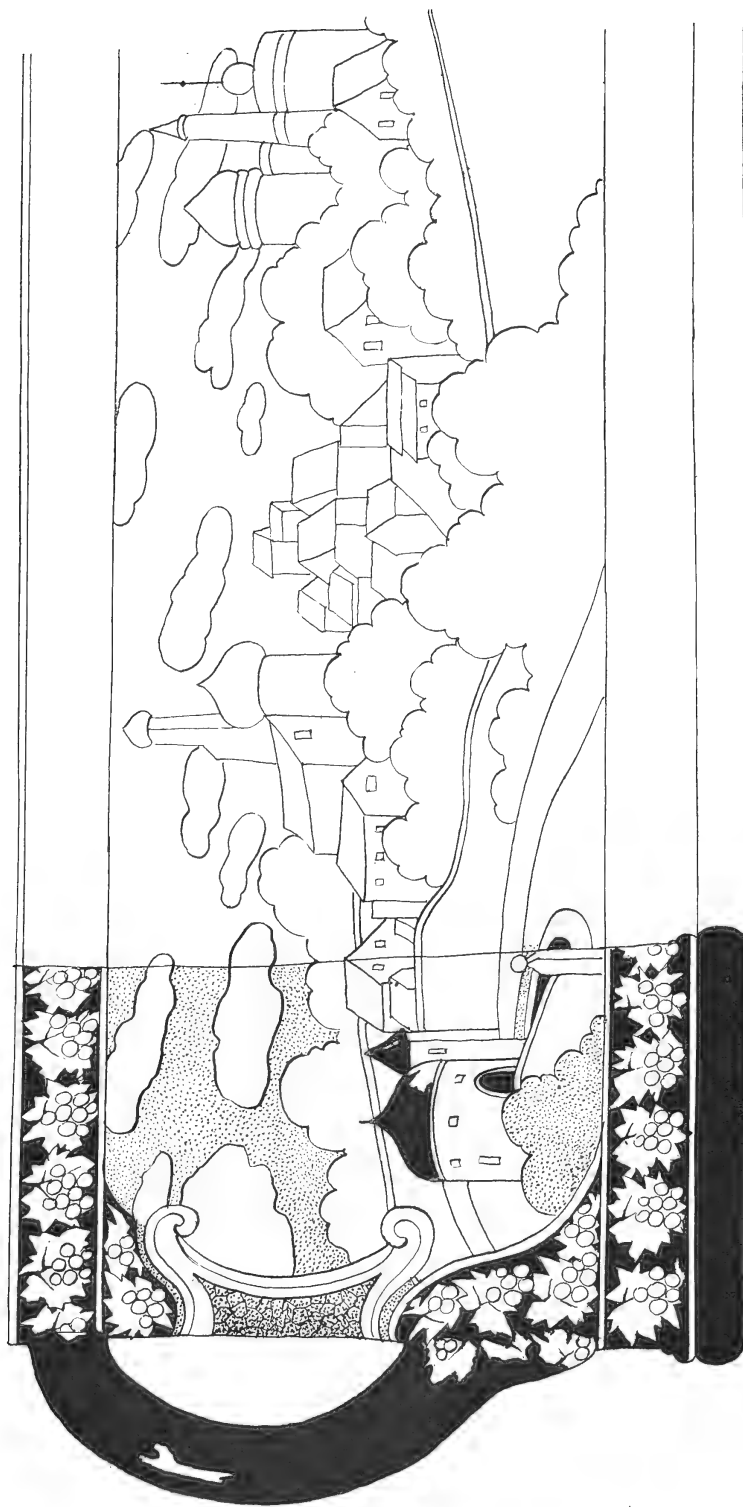
ANCIENT EGYPTIAN BOWL

THERE is in London an association called Friends of the National Collection which has presented to the British Museum a piece of pottery alone of its kind. It is a bowl about five inches across the top, very thin and firm in make, the outside decorated in thorough Egyptian style with designs of different colors. When dry the interior is all white; when water is poured in the ground appears fawn colored, with figures and Latin inscription in white. The latter shows that the period is when Christianity was accepted as the State religion for the Roman world. In the centre is a seated figure of Christ, with right arm extended. Above the shoulders are medallions with portraits of the Emperor Constantine and the Empress Fausta in profile. A bit of the rim is gone, leaving a gap in the inscription, which runs around the lip of the bowl

within. What remains is as follows: "Val. Constantivs. Pivs. Felix. Avgvstvs. Cvm. Flav. Max. Favst." On the piece that is missing The Athenæum conjectures abbreviations for a pious petition that Constantine and Fausta may live in the favor of the Lord. Rarely do we find such a combination as this. The bowl is a singular example of the perfection to which pottery was carried in Egypt at a late epoch, and the portraits are very welcome documents for the artist and historian.—*Glass and Pottery Review*.



BY request of several subscribers we give these heads, reduced from January, 1901, Supplement, for use on shirt waist sets. The directions for coloring will be found with the original number.



TREATMENT OF STEIN

[MENTION MODERN ORNAMENT]

Marie C. Crilley

MAKE black portions bronze, with grapes and leaves and bands in gold outlined in black, the landscape in lustres with black outline. Use for sky, Blue Grey, for trees Light and Dark Green, for houses Yellow Brown, or Ivory, and for occasional roofs a red made of Orange over Ruby, the roads Brown and walls Blue Grey. Some of the houses might also have a little Blue Grey or Green tones.

* *

MEDIUMS

THESE are the oils that are used with the mineral paints to make them work smoothly and adhere properly to the china. There are drying oils and non-drying oils. To the former class belong Dresden Thick Oil, Fat Oil of Turpentine, Balsam Copaiba, Lavender Oil and Oil of Tar. To the latter belong Oil of Cloves and English Grounding Oil.

A very good medium for using with powder gold or powder colors is compound of equal parts of Lavender Oil, Balsam Copaiba and Oil of Tar, with twenty-five drops of Clove Oil to an ounce of the mixture. This is a very useful medium indeed and may be utilized in tinting, when a pale color is desired. A better tinting medium is made of Balsam Copaiba with one-sixth Oil of Cloves; this is put into the color and then thinned with Oil of Lavender, which does not dry as quickly as turpentine. However, if the space to be covered is not large it is better to use turpentine, which, no doubt, will hold the color open long enough. If the color is held open too long after blending, dust and lint will settle in it and mar the tinting.

For ordinary painting some use Dresden Thick Oil with one-sixth Clove Oil, using turpentine to thin the color. We have seen Prof. Maene use Lacroix Fat Oil of Turpentine, thinning with turpentine and no other medium, in washes broad and free as water color, but we have never succeeded with it ourselves. Dresden Thick Oil (some like Fat Oil) and Lavender are the oils for paste. English Grounding Oil (thinned with turpentine when very thick) is used for dusting on color. This is non-drying oil and it may stand a day after it has been padded on the china and it will still be right for use. It should never be painted on too thick, as it will absorb too much of the powder color and look opaque; especially is this true with the gold colors, such as Rose, Carmine or Ruby Purple.

Balsam Copaiba makes the color blend or flow and is the foundation of all tinting

oils, but if it is used too freely without another medium to counteract it, it becomes sticky or tacky and the color will pull up on the dabber in spots; by adding a drop or two of Clove Oil this tendency will be obviated. By adding too much Clove Oil the color will run or settle in little bubbles. When this is the case add more color. By learning the characteristics of these various oils, one can use them quite independently and if one oil is not convenient another may be used, if it is properly understood.

A decorator is much more independent when he or she understands the chemistry of the mediums and the colors and it is the duty of students to inform themselves, in spite of the various concoctions that are sold ready for use.

TREATMENT FOR INDIAN PLAQUE (SUPPLEMENT)

Henrietta Barclay Paist

FOR the face-shading and for the brown back of the feathers use Sepia Brown. For the local tone of the buckskin and the buckskin color in the background, Yellow Brown, Spear, Yellow Brown shaded with Sepia. For the tips of feathers and outer border Chocolate or Dark Brown. For the green leaves a very thin wash of Shading Green will do. Albert Yellow (or Lemon) very thin for flowers, and Copenhagen Grey for the shading of the White petals and feathers. For the touches of red, blue and Green, use Dresden Dark Blue, Moss Green and Blood Red. Outline with a *good black*, light and heavy as seen in the study. Do not model, but treat in a flat manner.



MUSHROOM DESIGN (No. 3)—S. EVANNAH PRICE

LAY in the background and grasses as in No. 1. Wipe out the mushrooms, and paint the larger ones as follows: Caps, Yellow Brown shaded with Sepia and Blood Red (just a little Blood Red added to the Sepia for the darkest spots). The gills are yellowish white (Ivory Yellow shaded with

Violet No. 2 and Primrose Yellow, equal parts). The dark lines are Violet.

The small mushrooms are yellowish (very thin wash of Lemon Yellow shaded with the same, with Brown Green in the darkest touches.)



THE COLLECTOR

OLD CHINA FOR SALE OR EXCHANGE

(When pieces are sent by express, expressage is paid by buyer. When pieces are sent on approval and returned, return expressage is also paid by buyer.)

Proof pieces must be absolutely perfect and show practically no traces of wear. Perfect pieces must be perfect not only in condition, but in color, and traces of wear must be very slight and not injure the piece in any way. All cracks, chips, repairs, marked discolorations or scratches must be mentioned.

STAFFORDSHIRE

Alms House platter, 17-inch, fine condition,	- - -	\$46.00
Upper Ferry Bridge platter, crack shows little, fine color,	- - -	35.00
Erie Canal plate, Utica inscription, perfect,	- - -	45.00
Capitol at Washington (Stevenson, vine leaf border), 10-inch, crack inside of rim looks fire crack, fine color,	- - -	32.00
Octagon Church, Boston, soup, 10-inch plate, perfect,	- - -	20.00
Dam and Water Works, Philadelphia, 10-inch proof plate (side wheels)	- - -	20.00
Another, soup, 10-inch, proof plate,	- - -	16.00
Escape of the Mouse (Wilkie), 10-inch proof plate,	- - -	20.00
Playing at Draught (Wilkie), 10-inch soup, small chip rep.,	- - -	14.00
Valentine (Wilkie), 10-inch plate, perfect,	- - -	13.00
Baltimore Court House, 8-inch, small chip rep.,	- - -	18.00
Anti-Slavery plate, 9½-inch,	- - -	18.00
Transylvania University, 9½-inch plate, good color,	- - -	17.00
Upper Ferry Bridge, 9-inch proof plate,	- - -	12.50
City Hall (Ridgway), 10-inch, perfect,	- - -	12.00
Philadelphia Library, 8-inch,	- - -	12.00
Winter View of Pittsfield, 9-inch, perfect,	- - -	10.00
Fairmount Park, near Philadelphia, 10-inch, good condition,	- - -	8.00
Erie Canal at Buffalo, red plate, 10-inch, piece broken and rep., shows little, fine color,	- - -	6.00
States plate, 6½-inch, perfect,	- - -	6.00
Chateau Ermenonville, 10-inch, perfect,	- - -	7.00
Lafayette at tomb of Franklin, cup and saucer, perfect,	- - -	4.50
Girl at Well cup and saucer, perfect, large size,	- - -	4.00
Christmas Eve. (Wilkie) cup and saucer, perfect, large size,	- - -	5.50
Soup tureen, 15-inch wide, dark blue, floral decoration, very fine,	- - -	12.00
Caledonian pink soup plate, 10-inch, Highlander in center, perfect,	- - -	2.00

LUSTRES

Copper lustre pitcher, 6-inch, medallions, game of battledore and shuttlecock, fine,	- - -	6.50
Copper lustre goblet, 4½-inch, yellow band, fine piece,	- - -	5.50
Copper lustre pitcher, 4-inch, raised decoration on blue, odd shape,	- - -	3.50
Another, raised figures on blue, 4-inch, fine piece,	- - -	3.75
Another, 3½-inch, raised flowers, no band, rare,	- - -	3.75
Another, 5-inch, pink lustre band, short crack on edge,	- - -	3.25
Another, 5½-inch, band in polychrome sections, fine,	- - -	5.50
Another, 3½-inch, flowers on white band,	- - -	2.50
Another, 4-inch, raised decoration on blue, dark lustre,	- - -	2.75
Copper lustre mug, raised dec. on blue, slight crack on edge	- - -	2.75
Another, 4-inch, yellow band,	- - -	2.00
Copper lustre salt cellar, decoration on white band,	- - -	1.75
Staffordshire pitcher, pink lustre band on border, green ground, black medallions with battles of ships, United States and Macedonian, Enterprise and Boxer (Bentley, Weare & Bourne, engravers, Shelton) slight crack on spout,	- - -	18.00

MISCELLANEOUS

Lowestoft set, tea pot, sugar bowl, creamer, 1 cup and saucer, armorial decoration, fine condition,	- - -	40.00
Another, single flower dec., tea pot, sugar bowl, creamer, two cups and saucers, fine condition,	- - -	26.00
Lowestoft sugar bowl, crack and small chip, floral decoration,	- - -	2.75
Lowestoft 9-inch plate, scalloped edge, perfect,	- - -	2.50
Twelve Apostle pitcher (Chas. Meigh) date 1842, small repair on edge, shows little, fine and rare,	- - -	18.00
Old pitcher, cream ground, figures in blue in relief, animal's head spout, slight repair on edge,	- - -	6.00
New Hall porcelain tea pot, marked New Hall, flowers in brilliant colors, spout restored,	- - -	6.00

WE find such a wide spread interest in our old china department that we have decided to make some important changes for the benefit of collectors. Many collectors, who are not interested in china decoration, have objected to paying \$3.50 a year for a Magazine which contained only two or three pages of value to them, and for this class of subscribers the need of a special and cheaper publication is obvious. On the other hand, we find that a number of our readers, without being collectors, are interested in old china in a general way, and the suppression of this department in KERAMIC STUDIO would be a loss to them.

In order to satisfy these two classes of subscribers, we will continue our Collector department as before in KERAMIC STUDIO. Besides, we will make a special issue of THE COLLECTOR every month for the benefit of lovers of old china who are not interested in the other departments of KERAMIC STUDIO. This special issue will begin with our October number and will be out the last days of September. The subscription price will be \$1.00 a year.

Subscribers will have the right as before to list pieces for sale, but we find that these exchange sales, in which we sell the china of a subscriber to another, without any returns whatever, involve a good deal of trouble and expense. Most of this china passes through our hands, has to be packed and shipped, and it may be, in some cases, returned to us and left on our hands. Although our main object is to extend our subscription list among collectors, it seems only fair that a commission should be charged to the seller, to cover our expenses and risks. This commission will be moderate and will be agreed upon between the seller and ourselves. We will have also to reserve the right of refusing to list pieces which will be offered at prices which we will consider excessive and above value.

A remittance in full must accompany orders for old china. Expressage is paid by buyer. All pieces which are not found satisfactory can be returned to us and money will be refunded at once, but expressage is at the expense of the party who returns them.

KERAMIC STUDIO has subscribers in every State and almost every County in the Union. A great many live in small towns in the Eastern States, and although old china is not found as easily and cheaply as it was a few years ago, there are yet good opportunities to pick up pieces at prices leaving a margin of profit. Many people who have not the means to collect on a large scale, manage to gradually gather a valuable collection at a comparatively small cost, by picking up china in the country and selling part of it. If purchases are made with discrimination, the profit on pieces sold goes a long way toward paying for pieces kept. Correspondence is solicited from all people who are in a position to secure old china in the country.

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LUSTRES ON OLD ENGLISH PORCELAIN

AMONG the wares most interesting to collectors of Anglo-American china, outside of historical pieces, are the old lustres. Most of them are found on pottery of every kind and description without marks, and in most cases impossible to identify. This is especially true of the copper lustre pitchers and mugs, and silver lustre tea sets, which are found in so large quantities and on so many different bodies that it is evident that this style of decoration was profusely used by a large number of the old English potters. Some of these lustre wares can be identified by the paste, for instance the lustres of the Leeds district, with the characteristic very light

and greenish Leeds paste, also the yellowish paste of Sunderland with its black print decoration and washes of pink lustre. But most generally it is impossible to determine the make or date of old lustre pottery.

Lustres on old English porcelain are not as common as they are on pottery. However tea sets are found in this country which by their similarity of shape and decoration betray the same origin, the decoration consisting generally of a narrow band of copper lustre on the edge of pieces, and of medallions either in black print or in pink lustre, also of bands with lustre decoration. We illustrate here two inter-



esting sets of this ware which belong to one of our subscribers, Mrs. S. E. Posey of Los Angeles, Cal. One has black print medallions illustrating a game of battledore and shuttlecock and a reading lesson, the other pink lustre medallions of buildings and trees. The latter set is especially interesting as it consists of tea pot, sugar bowl, creamer, slop bowl, two cake plates and ten cups and saucers, in remarkably good condition. This practically constituted a complete tea set in the old time, the number of cups and saucers varying from 6 to 12.

The origin of these lustre porcelain tea sets (there does not seem to be anything but tea sets in this ware) is very much discussed by collectors. Many think that they are of Staffordshire make and there is very little doubt that lustres have been used by Staffordshire potters on porcelain. One must not forget that the process of metallic oxide decoration, called lustre ware, was invented early in the Century by Peter Warburton of the New Hall Works, in Shelton, Staffordshire. It would be strange if the New Hall potters who were making porcelain exclusively had not used the new decoration invented by one of them, and Miss Earle mentions some plates in her possession, decorated with lustre and bearing the New Hall mark. But New Hall porcelain, which is quite rare, is of a very white body, rather opaque and heavy, resembling Bristol porcelain, and quite different from the lustre porcelain tea sets most commonly found and illustrated here, which show a good translucent porcelain, not especially white, the light showing through it with a slightly greenish tint.

Other people think that this porcelain is of Swansea make. The shapes and style of decoration given by Litchfield as typical of the ordinary table ware which was made at Swansea bear a strong resemblance to the shapes and decoration of these lustre sets, same squatty teapots and sugar bowl, handle of teapot attached low, broad mouth creamer, medallion decoration, the medallions being repeated on covers of

teapot and sugar bowl. If these sets can positively be identified as Swansea, they should belong to that period beginning about 1815, when the Swansea factory gave up the manufacture of fine artistic ware and turned to the manufacture of ordinary table ware.

In fact the history of porcelain making at Swansea is short. A pottery was founded there in the middle of the last century for the manufacture of common earthenware. It was called Swansea or Cambrian pottery. At the end of the century they began to manufacture an opaque porcelain which was considerably improved by Mr. Dillwyn, the owner of the works from 1802 to 1817. In 1814 Mr. Dillwyn attached to his pottery two clever artists, Billingsley or Beeley and Walker, formerly employed at Worcester, and who had been for some time manufacturing at Nantgarw the famous porcelain of that name. This Nantgarw porcelain is very rare and commands high prices from collectors, as it is considered the most beautiful of old English bodies. It was a vitreous paste, having a granulated appearance like that of fine lump sugar, and very soft, easily injured by firing, a large number of the specimens found being either fire cracked, or somewhat warped and bent. It was also beautifully decorated, Billingsley, who alone had the secret of this peculiar paste, being the first flower painter of his time. However, the manufacture of Nantgarw porcelain was not carried on very long at Swansea, as Mr. Dillwyn received a letter from Barr & Flight of Worcester forbidding him to use the services of Billingsley and Walker, who it appears had a contract with the Worcester works and had broken it. They were dismissed, went back to Nantgarw and tried to continue their manufacture, but soon failed. Meantime the Swansea works continued to manufacture porcelain, but not the Nantgarw paste, the secret of which Billingsley had carried with him.

Jewett claims that the manufacture of porcelain at Swansea ceased in 1823; Chaffers makes the date 1825, while Litchfield seems to think that it was carried on to a later date.



SALT GLAZE WARE

Edwin A. Barber

NEW England collectors are familiar with the old English Salt Glaze Ware which, for some unknown reason, is more frequently found through Connecticut, Massachusetts and Rhode Island than elsewhere. It is characterized by a white body and a pitted, orange-peel surface. The plates usually have a relief-work border and are frequently pierced, having been usually made from old moulds which had formerly done service in the hands of the old silversmiths. This

ware first appeared in England near the middle of the seven-teenth century and continued to be made at numerous English potteries until about the end of the eighteenth century. Occasionally fine pieces turn up in the Middle States and further south. A beautiful example recently found in Pennsylvania, is a large plate or meat dish, twelve inches in diameter, which is here shown.



The Doultons of Lambeth, England, still manufacture salt glaze stoneware, although they have combined this style of glazing with colored enamels. The body of their ware is of a browner color than the older product and they have elevated it to a place beside the finest art wares now produced. Usually the salt glazing is confined to certain parts of a piece such as panels, bearing incised designs, while the remainder of the surface is covered with "dipped glazes," of various colors, blue, green, red, brown, olive, etc., in raised or outlined ornamentation.



Among the foremost decorators in this style at the Doulton Works, is Miss Hannah B. Barlow, who has become

famous during the last twenty-five years as a delineator of animals. A loving cup, here produced, is a good illustration of her incised work, which first attracted attention at the Centennial Exposition in 1876. Several fine vases exhibited then in Philadelphia are owned by the Pennsylvania Museum of that city.

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NEW YORK FROM STATEN ISLAND.

A RARE VIEW OF NEW YORK

THIS illustration is a view of New York from Staten Island, which we think has not been mentioned and listed before in books on historical china. As will be seen by the fruit border, generally called blackberry spray border, this platter belongs to the Wood series of Celtic China, marked E. W. & S. The city of New York is shown in the distance (that is, on the platter; it has almost disappeared in the photographic reproduction.) The color is the same fine medium blue which is found on a Harvard College plate of the same series, well known to collectors. This interesting platter is in the collection of Mr. Otis M. Bigelow of Baldwinville, N. Y.

• •

COLOR AS A FACTOR

THERE is nothing in the pottery line more valuable than the quality of color. Shape, glaze, quality, are all matters of intrinsic value, but color is the essential which appeals to a mind like the rhythm of sweet music. Think of a make of pottery that has ever achieved distinction and you will find it is not only the glaze, it is the color that is good, and it is a great pity that the potters cannot study more closely the great examples in the museums, for out of them they would discover many styles well worth copying. In the fifth century there was a form of reddish pottery that was well worth copying. Some of it was recently discovered at Megara, in Greece, and occupies a prominent place in the National Museum at Athens. It has eight lines of Greek which gives the Lord's Prayer, varying a trifle from the accepted text, but the reddish character of the ware is what attracts everyone's attention, it is so distinctive.—*Glass and Pottery Review*.

• •

A new glass has just been invented by an English chemist. This ware bears the euphonious name of "Verre-sur-verre," and is said to be a dream of iridescent beauty. While heretofore it has been deemed impossible to obtain more than three colors on a flint base, this glass is said to yield no less than twenty-seven distinct colors, including the long lost Burmah ruby-red, used by the Monks in the twelfth century.—*Glass and Pottery Review*.

PYROGRAPHY

All designs for Pyrography should be sent to Miss K. Livermore, Box 476, New Haven, Ct., who will have charge of this department and will answer inquiries in the Magazine.

CALIFORNIA LIVE OAK FOR BOX

Edna Gamble

THIS design is to be left uncolored, outline distinctly, burn the outline darker in places, leave the background white or just a mere suggestion of burning.

DESIGNS FOR BORDERS (Page 94)

Katherin Livermore

No. 1. Conventionalized Fleur-de-lis. Burn the outlines and shade the plain background flatly, stain flowers in various tones of purple, making the black darts in the petals and also the dotted spaces of gold.

No. 2. Burn outlines of the dragon flies very delicately; work out in tones of blue and green, giving an iridescent effect, use gold in dotted spaces and to touch up the wings.

No. 3. Burn and shade the ear very strongly, tint the husks in greens and browns, give the kernels a reddish or golden yellow tone.

No. 4. Treat the nasturtiums according to directions given in July number of the magazine; make the background gold.

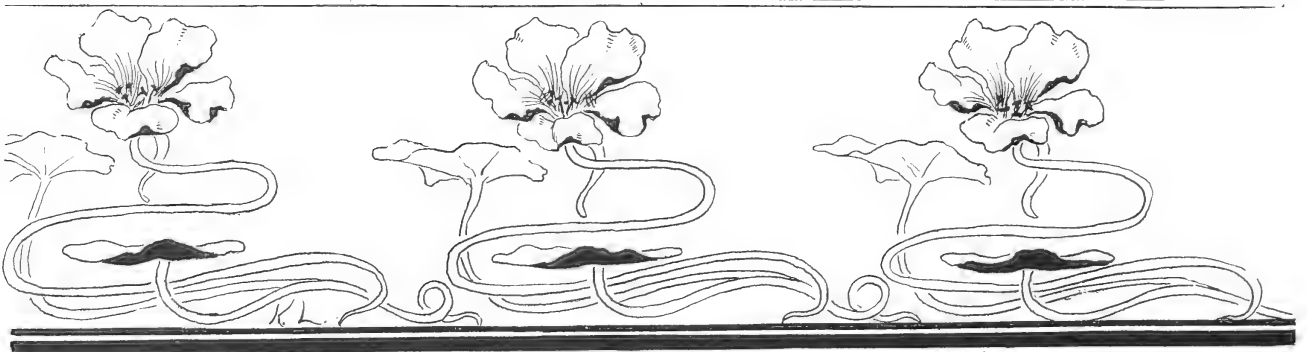
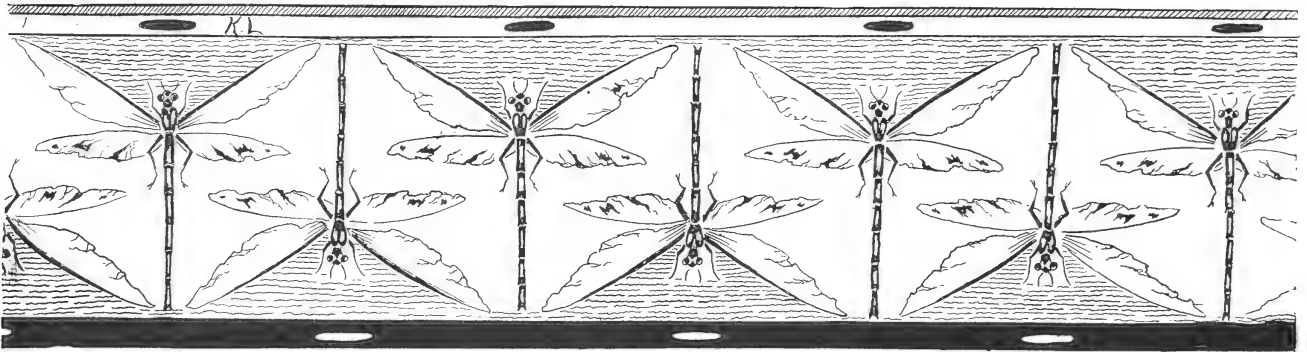
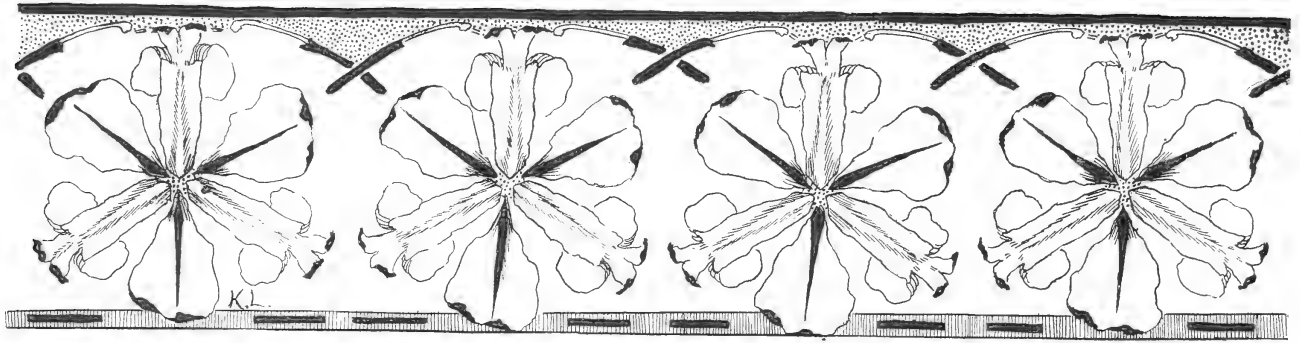


TOP OF BOX



END OF BOX

CALIFORNIA LIVE OAK FOR BOX



K. Livermore - 1901 -

ANSWERS TO CORRESPONDENTS.

This column is only for subscribers whose names appear upon our list. Please do not send stamped envelopes for reply. The editors can answer questions only in this column.

R. H.—Roman gold is gold already prepared and mixed with oils ready for application to the china. It has always more or less alloy. Burnish gold is supposed to be chemically pure and comes in powder form by the penny weight and has to be rubbed down with fat oil and turpentine before using.

MRS. W. F. E.—If you wish to put the ivory glaze on a piece already fired and do not wish to repaint the piece first, you will need to tint it on delicately as you would any color. Then when dry, rub the powder into the surface until it all has an even matt appearance. For the tinting mix the color with fat oil to the consistency of tube colors, then thin with oil of lavender until it is no longer tacky.

E. W.—You can remedy your plate with the spotted ruby lustre by using Aqua Regia on the lustre, which will probably remove it entirely. If not, warm the plate and pour melted wax all over it, pouring off the surplus. When cold, remove the wax with a knife from the portions covered with spoiled lustre and use hydrofluoric acid, cleansing thoroughly under running water. Do not allow the acid to touch your skin as it burns frightfully. Never use turpentine to clean the edges of lustre; it will almost surely ruin; use alcohol and water with a stick. In regard to the little rings that appeared on your underglaze blue band after firing, we cannot suggest any reason except moisture in the kiln. You might cover the band with little rings of black or hard gold or white enamel; the enamel would probably look best.

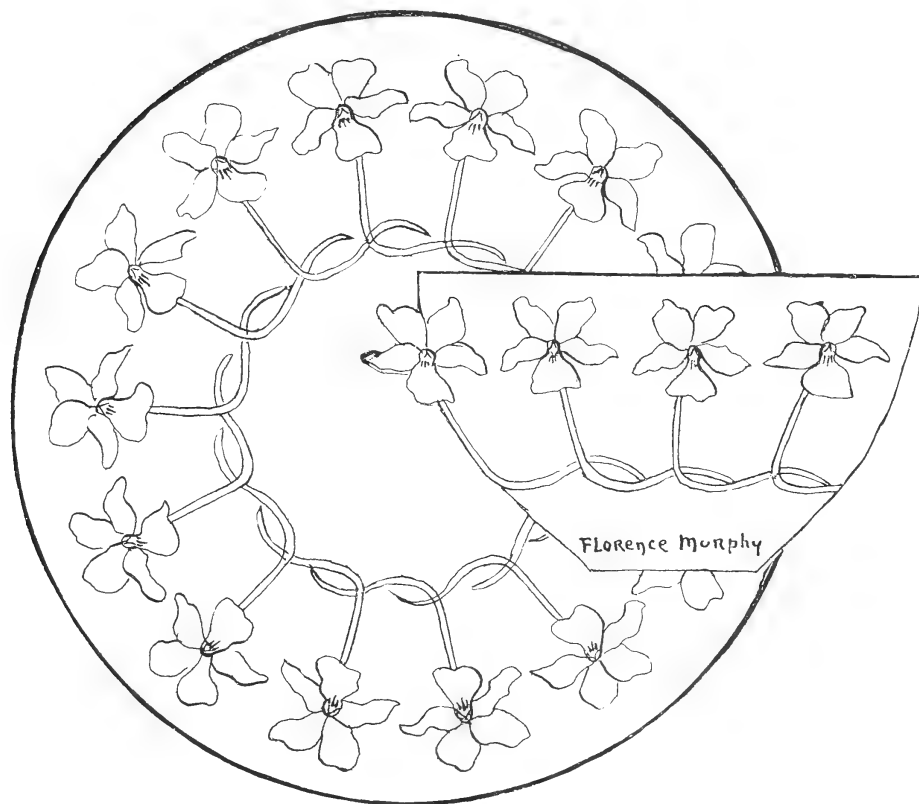
We do not understand the business methods of the dealer you refer to,

but if he can afford to give 40% off on his gold to any one, we doubt if it can be very pure gold. Most firms will give from 20% to 33% on gold or materials if bought in large quantities, but they cannot afford to give a discount on a small order.

MRS. H. B.—In the treatment of grapes by Aulich, you can substitute for air blue, deep blue green; for carmine blue, banding blue or dark blue; for flesh red, pompadour and albert yellow or capucine.

E. L.—A good simple outfit for a beginner would be as follows: We give the La Croix tube colors, as they are easier to find in smaller places, although most artists prefer the powder colors which can be obtained from any of our advertisers by asking for the corresponding colors and are just as reliable. Jonquil yellow, orange yellow, yellow brown, brown 4 or 17, outlining black, brown green, apple green, moss green, dark green, 7 deep blue green, dark blue, pompadour red (not rose pompadour), deep red brown, carmine 2 and 3, ruby purple, flux, Dresden aufsetzweis in tubes for enamel, Hancock's paste for raised gold, a good make of Roman gold. When more advanced you can add many desirable things to your outfit, such as colors, bronzes, lustres, etc. Write to our advertisers for a book on china painting. Those advertised in K. S. are all reliable.

For brushes, get six square shaders, assorted sizes, from the largest to the smallest, six assorted pointed shaders, a grounding brush and a large and a small brush for gold, all quill brushes, some soft, old, white, wash silk and surgeon's cotton for pads. A bottle of fat or thick oil of turpentine, oil of lavender, spirits of turpentine, copaiba and clove oil: also alcohol to wash brushes, a steel point to remove dust, two small palette knives, a square of ground glass and a china palette. These things are absolutely essential to do good work.



VIOLET CUP AND SAUCER

Florence Murphy

THE flowers can be painted in natural colors unshaded, and outlined in dark blue; or in gold with green gold stems outlined in brown or black. The ground can be white or cream tint in border, made of ivory yellow or yellow ochre put on thin.

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A MONTHLY:
MAGAZINE:

FOR: THE:

DESIGNER: POTTER: DECORATOR: FIRER:

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KERAMIC STUDIO

Vol. III, No. 5

NEW YORK AND SYRACUSE

September 1901



THE KERAMIC STUDIO would like to suggest to those students who have returned from their summer vacation and are now planning their winter work, to plan it carefully and with intelligence. Besides the usual routine of the studio in classes and in order work, it is wise to select some special line of study, and also to plan a special piece of work that may do one credit at an exhibition, a piece of work that has been carefully studied as to design and color. In the hurry of life, unfortunately, one has the inclination to do a lot of things that may not stand criticism, but at least one may try to do something that shows study and thought, especially when that piece of work is exhibited as an example of that which one is capable of doing. The fault of most ceramic exhibitions is that there is too much work hurriedly done, work that could not stand the test of a jury, were juries generally employed.

Instead of doing simple things that are good, and making them count, one sees such a lot of overloaded work with absolutely no meaning at all. The average decorator tries to put *everything* he or she knows into *everything* that he or she does. It is much more difficult, of course, to make good simple things, because they require thought, but after they are finished they are forever good, and always in demand, if decorators understood the fact. We would advise a course of study, either in a class or individually. Study in classes is rather better, because one has the advantage of the other's criticism. But it is only in classes where designs or subjects are worked out by the student that the greatest benefit is derived. This was plainly shown in the lectures of Mr. Dow, when the students were allowed ten minutes for a sketch, and after a criticism the same subject was carried out carefully and intelligently at home, to be again criticised before the class. This was difficult at first, but those who worked the hardest were the ones who received the greatest benefit.



THE NATIONAL LEAGUE OF MINERAL PAINTERS AT THE PAN-AMERICAN EXPOSITION

M. Helen E. Montfort

SO many trials and tribulations were encountered in the beginning that it seemed rather a foolish proceeding on the part of the League to attempt to place an exhibit. Strikes among the workmen—first carpenters, then painters and electricians—the work held up from day to day for this or that reason. Cold, rainy weather, no possibility of getting rid of the frost, no decent walks, impossibility of getting goods carted to Exposition, etc., together with dampness of the building and the red tape necessary to unwind before any move could be made, all tended to retard the installation. Days, even weeks, passed without being able to see that we were making any headway. A notice was served one morning stating that the exhibit must be ready May 20th. A glance at our space made one feel the hopelessness of the demand,

but pluck and determination won, and on the afternoon of the 19th we had three cases filled and ready to show, the remainder of the boxes and bundles piled in the background and covered from view. At 5 P. M. came a notice that as there was so little to show the Inner Court would be closed to the public on the 20th. All that extra work was lost, and it was nearly June 1st before the Inner Court opened. We had the pleasure of knowing that we showed the first case of work in the Court. The Inner Court represents the finest of all the manufacturer's arts. There are the Tiffany Company, with jewels and silver work, the Tiffany glass in all its glory, the Gorham Company, the Rookwood, the Grueby Pottery, the National Arts Club. With such neighbors, we were impelled to do our very best. Our location is not, perhaps, all that could be desired, but it is by no means bad, and with the means at our disposal, our exhibit is really a credit to us. In this collection we have been fortunate in our figure work. People look at it with wonder, and many of them quite doubted my statement that it is painted on china. Among the best specimens of this work are seen the names of H. O. Punsch, Mrs. T. A. Johnson of Seattle, Washington, Mrs. L. Vance Phillips, Miss E. C. Adams of Troy, Miss M. Armstrong of Chicago, Mr. George Collins, Mrs. H. C. Foster, Mrs. I. S. Hammond, Mr. E. Aulich, Miss Mary Phillips and others. There is more variety in the work than ever before, therefore it has been much more difficult to arrange in a small space. We chose a cool green for the background, and while it is only a cotton delain, it does not detract from the china. The New York Ceramic Art Society is well represented, and the work being varied and along all lines, it has caused a great deal of wonder. Each artist has had his or her share of attention, and New York may be proud of her workers. The Duquesne Club is well represented, if only by a few workers, and the work shown is of good quality; it is a delight to handle it. The Chicago Ceramic Association has on exhibition a large number of pieces. They show great diversity of styles and ideas, and perhaps more originality than do some of the other clubs. Other clubs exhibiting are Brooklyn Mineral Art League and the Jersey City Ceramic Art Club. They send only a very few pieces. A good sized case filled with work of the quality they have here, would surely have brought to those clubs a great amount of praise, if not a more substantial reward.

I would like to tell you all about the plates that are entered for the competition for the service and bronze League medals, but I must leave that for another time. My only regret is the fact that there are so few of them. San Francisco has sent its beautiful work, and work that is well executed. I should like not only to be able to describe it all, but to photograph it. Then there is Denver, with its jewel-work and finely painted heads. Boston, we regret to say, is represented by only one member, and Bridgeport has only two members. Eighteen individual members are exhibiting, and they cover a wide range in decorating.

There is great chance for study here, and the questions I

ask as I look about are these: "Are we working in the right direction?" "Do we get the best instruction within our reach?" "Do we try to work along the lines most suited to the talent we have?" &c., &c. There is less work this time that seems a copy, or that seems to show directly the influence of a teacher, and that is a point gained. I hope that at our next exhibition we shall all be able to show work that is not only purely American but original all through.

Some time later I want to tell you of the pottery and porcelain here. We are proud of the women who have sent us samples of their efforts in this line.



TREATMENT OF STEIN IN AUGUST NUMBER

Marie G. Crilley

AFTER making the sketch carefully, paint in the design, keeping the color flat and decidedly posteresque. The sky, Deep Blue, all the trees of Duck Green, Brown Green, painting them heavier in the foreground. The buildings of the "Turkish village" are to be Pearl Grey. This will serve as a half tone. Vary the scheme by adding a little Blue or Brown, thus breaking the monotony. The towers are of

Yellow Ochre. Place some of this same color on the face of the building in center group, making this (the center group) the feature of your design. The roofs of all the towers are deep Red Brown, adding a touch of Ivory Black. Use the same color for at least five of the roofs of center group, but remember that a spotted effect and strong contrast will have ruinous consequences. The remaining housetops are of Brown 4 or 17. The walls which cross the city are of Van Dyke Brown and a little Deep Blue, making the color a soft Brown Grey. Leave the narrow bands at the top of the walls white. Outline the complete design, windows, trees, wall, houses, &c., with a firm, fine line of Brown 4 and Deep Blue. All the space surrounding the village of Brown 4 or 17. This must be of great depth and must balance with the depth of color of village. The bands which separate this from town are gold. The small squares indicated under the handle are to be of colored enamels, to represent stones. When this is finished for second firing, dry in an oven until the colors become scorched, then glaze with a thin wash of Ivory Black and a little Deep Blue. This will give the appearance of old china. If the colors are kept harmonious and low in tone and these suggestions are carried out, the effect will be unique and pleasing.



Marshall

VASE "DOG TOOTH VIOLET"

A. G. Marshall

LAVERENDER ground. Black portions deep (not crude) purple. Or rose ground with deep maroon. Leaves green with darker green spots.

Flowers and buds deep yellow. Gold edge and festoon around top and edge to dark ground between the standing leaves.



DESIGN FOR WATER PITCHER—ADELAIDE ALSOP-ROBINEAU

FOR the body of the pitcher use ivory lustre or a plain cream tint. For the Fleur-de-lis use Roman gold, the leaves being in green gold. The clouds should be made of

Roman gold with a slight touch of red bronze. Outline all in black. Or, carry out the whole design in Copenhagen Blue, using flat tones and darker outlines.

ORGANIZED EFFORT

[Paper read before the National League of Mineral Painters, June 4, 1901, by Mrs. S. S. Frackleton, first President.]



THE power of organization appeals to us at this time as at no other epoch in the history of our civilization. It gives a tremendous force wherever it is applied, either as a stimulus or a restraint. Organization produces concentration: concentration, force: this concentrated force allows a great economy of personal effort. This is an age of organization: capital, labor, society, charity, and the sciences have attained marvels by it, and art must keep abreast with the times. That civilization may breathe pure air, art must not be smothered by the smoke of factory chimneys or ground between the wheels of machinery.

When this League was formed, some ten years since, there were a few individual workers scattered over the broad face of this great land, wandering in the mists and mysteries of the unknown; groping painfully but determinedly after a "little knowledge" which is a "dangerous thing." The work of the Cincinnati women at the Centennial Exhibition lighted a brilliant little spark which in time became a running prairie fire. This result was attained because the work was shown at an exhibition center, the first great organized effort of the kind in our country.

As time passed, individual workers began to hear of one another, and to form themselves into little bands or clubs. Sometimes only "two or three were gathered together," but when their work was sincere, it became a prayer that always received a response. The benefit of organization was quickly sensed, an atmosphere was created which was helpful and stimulating, and they began to acquire a "point of view," but always dimmed by the floating veil of mystery which hung swaying before it. A great fiat had been thundered forth from the clear sky: only French porcelains must be used, only French colors. Only one factory with one mark could make this "right" ware: all else was false: nothing else would fire: no other glaze would develop color: on nothing else would the gold wear. There is more than one of us here who remember these times and can recall the thrill of delight sweeping the cobwebs from the sky with her own personal broom, having the inspiring idea at the moment that she was doing something phenomenally daring. The portable kiln was the first real liberator. Firing seemed little short of witchcraft, and flux was the unknown quantity which controlled fate.

The hopeless little anguishes one has suffered from flux in the beginning! The first pieces of porcelain that I attempted to decorate were sent from Wisconsin to New York to be fired. On their return the information came with them that the carmines were "off color," because there was too much flux used, that the blues were grey and raw because there was too little, etc., etc. All the time I was guiltless of having used any, and was innocent of the existence of the "flowing material" until the receipt of this same epistle which stated that the amount to exactly develop the best chemical results from the various colors must be most carefully determined by systematic and repeated experiments, the flux and color to be accurately weighed in chemists scales, etc., etc. "Repeated experiments"—to the woman in Wisconsin or Utah, or Colorado, or California!—"Repeated Experiments!" and the kiln in New York.

Then the delightful independence when this wonderful kiln had been captured, tamed and turned into a comfortable

"house cat." The lovely times one could have in the seclusion of one's own cellar, doing the things which one ought not to do, and leaving undone those things which one ought to have done, and having them come out all right half the time.

The beginners and workers of to-day cannot realize the pangs or joys that the pioneers have passed through, for so much has been made possible and simple in these days through organization. The great wave of overglaze decorating has flooded the country, and though many a voice has been raised in captious comment, few persons realize the important impetus it has given to American and foreign manufactures.

The American woman has an insatiable appetite for "new things," but she is learning, is acquiring discrimination. She senses her lack or she would not be uncertain of herself, and afraid she may grow tired of them. No one grows tired of a simple pure form: of an American corn jar or a Greek amphora.

Before this bee of novel forms began its buzzing in the American bonnet, the European factories made the same patterns of table ware, year in and year out, the same designs for vases. Getting out a new shape was a serious matter: one to be approached with prayer and fasting—and money! *But!*—suddenly Mary Ellen appeared upon the scene with the glory of the Stars and Stripes all about her, American eagles in her pocket book, and a *paint brush in her hand!* She demanded "something new." The supply came! It has kept coming! It is going to come!

But *she!* what has she not done in her time with that fateful paint brush! What awful and astonishing things has she not wrought upon her "china"! But we are arriving. All this has been a necessary phase of growth. We must not expect Mary Ellen to pose as a mushroom or a Jonah's gourd—a thing matured in a night or a day. Consider our pottery industry now and twenty years ago. I do not mean to say that women have made these changes in a positive physical sense, but they have had their fingers in the mud pie, and with marked results.

The chairs of ceramics and clay-making in our several State Universities are the direct result of the Columbian Exposition. So also is the American Ceramic Society. It is my sincere desire that this League of ours should affiliate itself with the General Federation of Women's Clubs that we may be in touch with the progressive thought of women in all lines, that we may secure recognition and encouragement from our intercourse with them, and give to them of our ideals and efforts. Surely you remember the old Roman lictors with their bundles of rods; the strong whole which is created by securely binding the many weak rods together; and their motto, "In *union* is strength"? We must recognize a national feeling and be loyal to it, and we must stand by our American potters, raise their standard by recognizing merit, not discriminating against them as has so long been the discouraging fashion. How best can we accomplish this? Only by organized effort.

Potting, as a manufacture, is flourishing. As an art it has been almost lost sight of, overshadowed by the legion of decorators and the greed of manufacturers. But the potter is no new person. She was here in her blanket and moccasins, her beads and bright colors, long before Mary Ellen was bred upon these shores. For the centuries of the past hers was the "Art of Arts" hers, the glory and the beauty of true handicraft. *She* had no potter's wheel! Later in Egypt it was used, and later in India they copied her designs in their far-famed weavings. The eyes of the serpent from the temple of



FLEUR DE LIS—F. B. AULICH

SEPTEMBER, 1901.
SUPPLEMENT TO
KERAMIC STUDIO.

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SYRACUSE, N. Y.

Mitta they wove in their beautiful wools long centuries after she had made them in the warm-tinted red clays of the mesas. There were no men potters in those days. We are the new race, but we grow in the same soil. And we are yielding to a natural instinctive influence when we give ourselves up to this old art!

Taking the clay in our hands and modeling with it some simple thing, putting thought and purpose into our little bit of earth, to give it some grace of form by careful endeavor, some beauty of surface, and by delving deeper into the hidden mineral treasures of the earth to gain that which will add some harmonious color or brilliant glaze,—this is the true delight of a noble art! And can this be accomplished best alone? Not at all. Organization is needed and of greatest service. Recognition and sympathy, that wondrous

atmosphere of friendship, nourishes artistic growth as no other factor can. Flattery is harmful, indiscriminate praise a thing to be deplored, but a generous use of the *wet blanket* is one of the most deadening, paralyzing methods of treatment conceivable. So let me urge you, in all sincerity, to so organize yourselves and ally yourselves with other organizations, as to give and gain the greatest good. Keep your identity, demand that recognition for your art of which it is worthy. Not that it should be recognized because it is yours, but because it is worth recognition. Put your heart and soul into it and *give* it worth. Be sincere and honest and it will shout your purpose to the world. It *is* shouting all the time, but you *can* determine by your own efforts what the message may be: whether the works of your hands and the meditations of your heart shall be acceptable.



MUSHROOM DESIGN (No. 4)—S. EVANNAH PRICE

LAY in the background with the same colors as in No. 1. Cones—Wash the high lights with Russian Green (thin). Shade with Sepia and Dark Brown. The needles are a light brownish green (Moss, Brown and Shading Greens).

Mushrooms—Thin wash of Lemon Yellow shaded with Yellow Brown, with Sepia in the darkest parts. The cones and needles at the opposite side of plate are treated the same as the mushrooms in No. 1.

FLAT ENAMELS

As many of our subscribers write to us concerning enamels in flat washes, we would like to offer a few suggestions after our own practical experience. In the first place students are apt to think that enamels must necessarily stand up in relief. Using flat washes of color with enamel mixed in to give more of a body, is quite a different proposition from enamel used in jewel effects, which many amateurs and students use in great chunks or knobs, at once commonizing a beautiful design, especially if used for table service. The use of enamel in washes is merely to give body or depth of tone, which is not attainable when using a color alone, unless it be in some of the deep colors that are soft, and fire with an intense glaze.

Very little oil must be used (none at all when the tube enamel is used) and the color must be very wet with turpentine, so that broad washes smooth themselves at once and then dry almost immediately. These washes must be only a little heavier than when color is used. There being so much more color than enamel, naturally the color will blister when used too thick. A little experimenting is worth more to students than lessons, as it is something each one must work out more or less onself.

The KERAMIC STUDIO can give only the experiences of those who have been successful in this work, and to encourage

and urge continual trials by those who are using our conventional designs. We have given rules for mixing enamels with the different colors and these rules are the results of successful experiments. A second wash of enamel may be applied if the first wash is thoroughly dried in an oven, when a deeper tone is desired. The outline of the design is usually made first and this line will show through the enamel if it should happen to run over and if the enamel is the right consistency.

TURKISH VASE OF 400 B. C.

AT LAMPSAKI, on the Dardanelles, a vase was recently unearthed which has awakened the interest of pottery connoisseurs by its beauty of form and design and its extreme antiquity. It is made of a fine quality of ground clay, incrustated on the exterior with gold. It has three gold handles and splendid relief representations of a hunting scene. The date of the vase, which contained human ashes, is estimated at about 400 B. C. It is by considering the significance of a relic like this that the deep respect for ceramics is awakened. No other work of man has proved so enduring as the records that the Antediluvians traced upon their primitive pottery. The architecture of 400 B. C. lies crumbled or buried under the sands of centuries and the sole relic of that age is found in a piece of clay. The three handles on this vase prove that this popular design is centuries old.

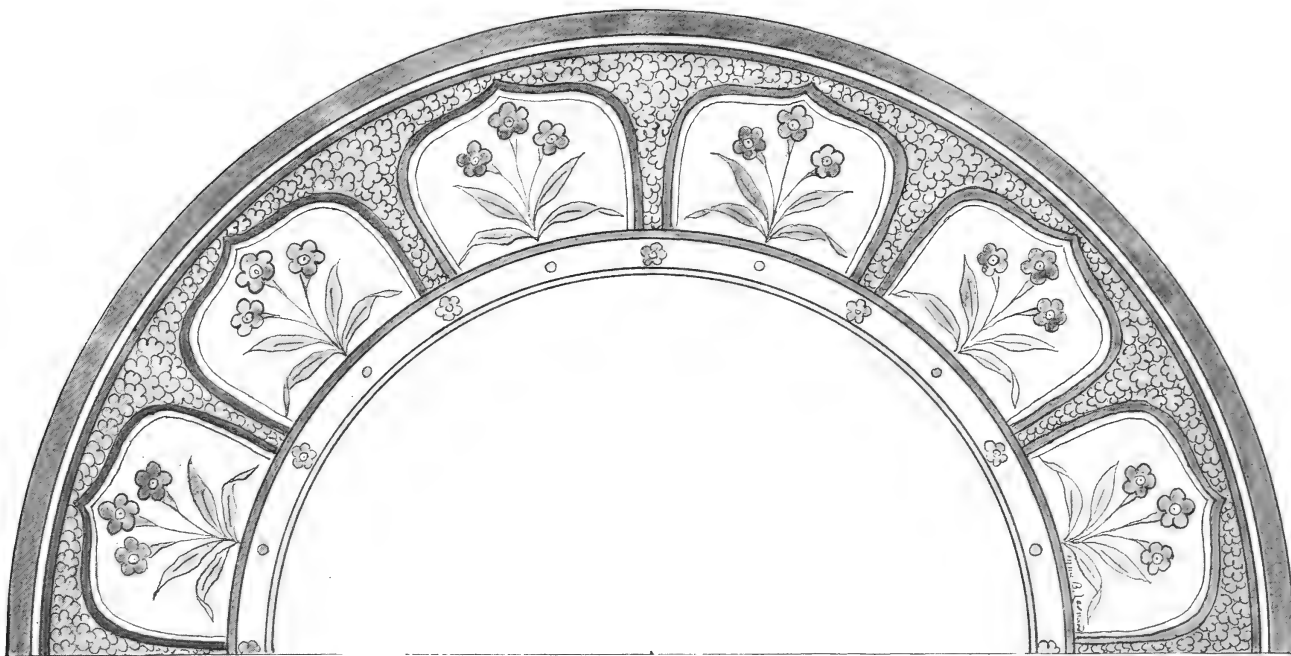


PLATE DESIGN—ANNA B. LEONARD

OUTLINE the design with sharp line of black, using Brunswick Black and a little Dark Blue (Lacroix). Blossoms and stems with surrounding band should be painted in Dark Blue (combination of Dark Blue, Ruby Purple and Black.) The leaves and line inside the medallion in Green, using a combination of Apple Green, Mixing Yellow, Chrome Green 3B, Brown Green and a little Black to modify the tone. The all-over design is in the dark blue on the white china, or on a Turquoise Blue background (Be careful not to use a vivid

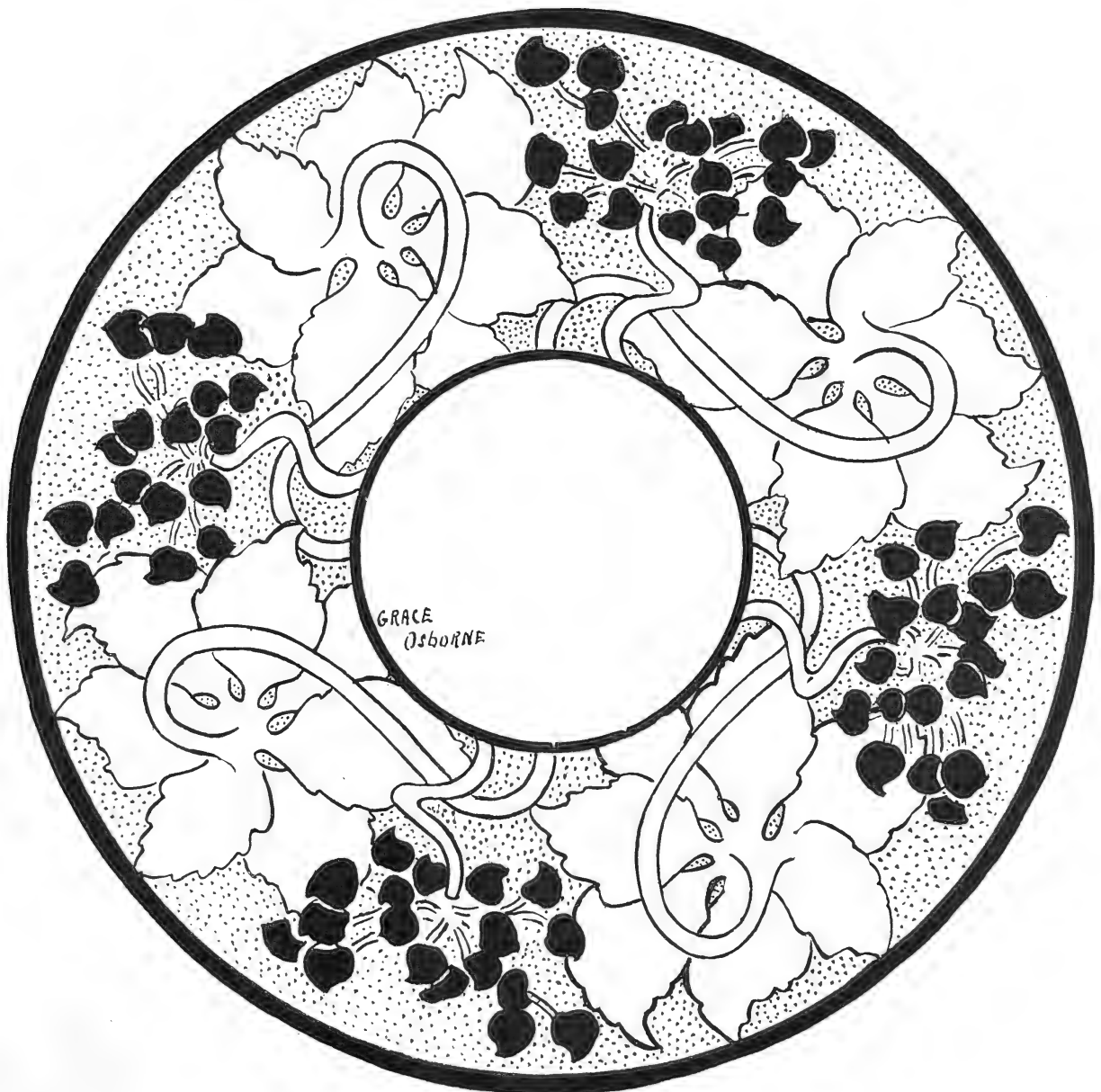
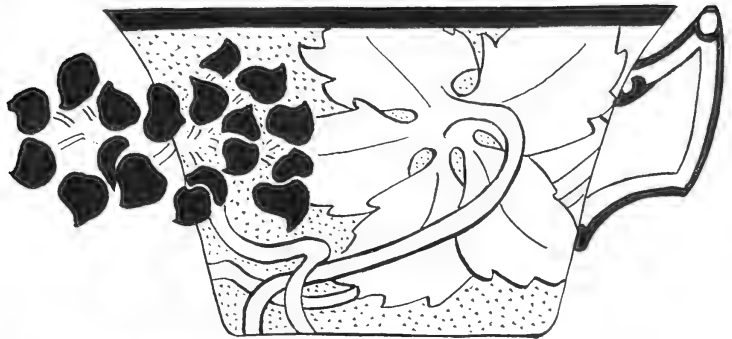
tone.) The two inner bands are in two colors, the outside one in the dull green. The little single blossoms within the two bands are in Dark Blue and the circles in the Green. The two outer bands are in two colors, with white space in between, the outer one being in Dark Blue and the inner one Green.

These bands may be used in other proportions according to the size of the plate. A treatment in red and gold is also very effective.

CUP AND PLATE—VINE DESIGN

Grace Osborne

THIS is especially adapted to underglaze decoration in monochrome. We suggest blues or greens as most suitable for table ware.





A PRECURSOR OF MODERN FRENCH POTTERS

Laurent Bouvier

TO the illustrations of modern French pottery, we add a few pieces from an almost unknown artist, whose vases and plates made quite a sensation in Paris about thirty years ago, and whose life is a lesson to the would-be student of pottery.

Laurent Bouvier was a painter, not a potter, and his vases were the pastime of his summer vacations in his natal province of Dauphiné in France. There are many potteries in that country making only rustic wares for country use, without any artistic pretensions. But they have kilns and clays and potter's wheels, and it is all that a true artist needs to become a potter of note. Laurent Bouvier came to Paris in 1861 to follow his vocation, the study of painting, notwithstanding the opposition of his parents who wanted him to study law, and cut his allowance when they learned that he was a student at the "Academie Suisse."

His first painting sent to the Salon was refused. But in 1866 a study in white, a white bouquet in a white vase on a white cloth, was received, and his painting for the Salon of 1868, very much noticed by critics, was bought by the French Government. As if the painter had a presentiment of the fascination which the potter's art would have for him later on, this painting, which we reproduce here, was an allegorical and decorative composition, called "La Céramique."

It is only in 1869 that Laurent Bouvier, while spending the summer in his natal mountains, thought of trying his hand at the making of faience. When he came back to Paris at the beginning of the following winter, he brought a few cases full of his vases and plates, intending to use them only as a decoration for his studio. One of his friends advised him to exhibit them at an Exposition of Arts and Crafts which happened to be held in Paris that winter. His success was instantaneous, and his pieces eagerly bought by such connoisseurs as Prince Orloff, Countess Narishkine, Mess. de St. Remy, Paul Perier, Christofle and others. Then came the war of 1870, in which he took part, being able to resume his work only in 1872. Another exhibition of his faïences held

in the winter of that year had the same success as the first, Durand-Ruel, the dealer, buying most of them.

A cruel disease, which for the last twenty-nine years has confined him to his provincial home in Dauphiné, and a great part of his time to his bed, has suddenly cut short the brilliant career of this talented painter and self-made keramist. He has at times attempted to take up again his brush and his clays, but the hand was unable to execute the conceptions of the brain which had remained as clear and bright as ever.

From a modern point of view, the work of Laurent Bouvier will be found altogether too Oriental. The ornament



LA CÉRAMIQUE

is decidedly Persian and Japanese. One must not forget that thirty years ago was the time when every steamer coming from the Far East was bringing the artistic treasures of Oriental pottery. The beautiful Persian arabesques and the fine Japanese treatment of flowers were then a revelation to all artists, and it is but natural that in his first attempts at faience making, Bouvier was strongly influenced by an art

which had fascinated him. But it must be said that however strongly influenced by Japanese and Persian ornament, Bouvier made them his own. His vases are not mere copies of Oriental work, they show an original and innate talent, which would probably have made the name of Bouvier a great name among potters, if disease had not put a sudden end to his remarkable but too short career.



ARTISTIC TABLEWARE

[Address by Mr. Edward A. Barber at the Buffalo Convention of the National League.]

ABOUT the middle of the eighteenth century, one Christopher Dock, a Pennsylvania German, locally known as the Pious Schoolmaster of the Skippack, found it advisable to prepare and issue a book on etiquette, under the title of "A Hundred Necessary Rules of Conduct for Children." Among these precepts we find the following:

"To look or smell at the dish holding the provisions (at table) too closely is not well.

"It is not well to put back on the dish what you have once had on your plate.

"Do not wipe the plate off either with the finger or the tongue, and do not thrust your tongue about out of your mouth.

"The bones, or what remains over, do not throw under the table; do not put them on the tablecloth, but let them lie on the edge of the plate."

This last-quoted piece of well-intended advice furnishes us with a clue to the original purpose of the flat projecting rim of the dinner plate, as it has descended to us. While this table accessory can boast of a far greater antiquity, it was used in this country 150 years ago as the receptacle for the bones and refuse of the meal. The world has progressed in many ways since then; great improvements have been made in almost every household utensil, yet in the present age of culture and refinement we still cling to the primitive relic of the distant past.

Two and three-tined forks have given place to those with four prongs; the broad, spatula-shaped iron knife, which once served to convey the food to the mouth, has been supplanted by a more graceful cutting blade; the tiny cup-plate, which was once in general use as a receptacle for the cup, while tea was being sipped from the saucer, is no longer tolerated in polite society, yet the plate ledge or thumb guard still survives—an unsightly reminder of the uncouth customs of by-gone days.

At the threshold of the 20th century, when the arts are supposed to have reached the highest state of perfection in the world's history; when the glassmaker, the worker in

metals, the weaver and the cabinetmaker are all producing works of art which surpass all that have gone before—the potter, who has also kept abreast of the march of progress in some directions, has sadly neglected the improvement of his utilitarian wares. Fully to realize this fact, it is only necessary to compare the forms of our modern table service with some of those of a century ago, which survive in our museums or among our treasured heirlooms.

When we visit a crockery shop and inspect the china tableware there displayed, our attention is usually first attracted by the vegetable or covered dishes, which seem to be the most conspicuous pieces among the various forms of vessels, because of their disproportionate size and their total lack of beauty. We pass service after service, from the foremost potteries of Trenton and East Liverpool and other places, and we are impressed with the tiresome similarity of the patterns, their inartistic modeling and incongruous decorations.

If we take up some of the trades journals and examine hideous shapes which are illustrated in flaunting advertisements there, as new designs of special merit, we can obtain a better idea of the degradation of American art, as it is applied to the useful wares, than can be obtained in any other way. We find little, if any, originality in any of them—no evidence of artistic feeling, no distinctive design. They are all copies or modifications of the nondescript forms which have gone before, patterns which have disgusted the cultured public for more than 25 years.

Each newly announced service is only marked by greater clumsiness, a higher degree of ugliness, if that were possible, than its predecessors. If the potters themselves should take exception to this assertion, there is a test to which few of them would be willing to submit—the verdict of a jury of competent sculptors and artists.

Compare their creations with the simple forms of ancient Greece and Rome, the chaste decoration of China and Japan, of Sevres and Worcester, and note the contrast. Why is it that none of our manufacturers has broken away from the old trade and given us something original and meritorious? This is a question not easily answered. Some say that the public

taste is alone to blame. Others place the responsibility on the dealers who demand cheap and trashy ware. Still others claim that we have produced the best that we are capable of making.

Be this as it may, the fact remains that we are obliged to look to foreign manufacturers to furnish our tables, if we would have artistic china which is suitable for the use of cultured people. I once saw in a prominent crockery shop a table service which had been made in England. The covered dishes were oval in form, like an ostrich egg, scarcely larger and devoid of all relief ornaments. The decorative designs consisted entirely of large and boldly painted flowers in natural colors—a few simple blossoms and leaves artistically scattered over the creamy surface with sparing hand.

Adjoining it was displayed one of the most pretentious of our American services, elaborately covered with scroll-work in relief and incongruous over-crowded color designs and cheap gilding. The contrast was most marked and all who saw the two, turned from the latter in disgust to the beautifully simple and appetizing exhibit beside it.

One of our foremost ceramic modelers, while deploring the existing condition of affairs, recently volunteered the following explanation: The average potter cares nothing for his art save what it will bring him in cash. The trained artist who spends weeks in the designing and modeling of artistic shapes, finds no demand for his drawings, because the manufacturer is unwilling to pay him a fair price for his work. When a new design is desired, the moldmaker of the establishment is instructed to make sufficient alterations in some of the old shapes to serve the purpose, at little or no additional expense. The result is necessarily a nondescript series of pieces, of such size and character as will answer the varied purposes of a large hotel or a small family. By persisted advertising and the efforts of traveling salesmen the set is forced upon the public and a sufficient quantity sold to pay a handsome profit on the small investment. Harsh and sweeping as these statements may sound, they are, nevertheless, true, as every discerning, candid potter must admit, and are offered in a spirit of entire kindness, for the benefit of those who should be most interested.

In the designing of tableware, several rules should be observed. First, the forms should be simple and graceful, and if possible carry some suggestion of their uses. There should be no relief ornamentation or but little, no straight lines or angles to offend the eye and collect dirt.

Second—The relative size of the various pieces should be proportioned with a view to the purpose of each. The covered dishes should not be large enough to serve as soup tureens, nor the latter so capacious as to supply the needs of a country tavern.

Third—The decoration should be invariably beneath the glaze. Overglazing ornamentation is always out of place on tableware, and suggestive of grit and sand as the paintings wear away in time, even though thoroughly fired on. The decorative subjects should be appropriate and appetizing, delicate in coloring and sparingly applied.

The character of the ware is not of such importance as the shapes and embellishment. Common cream-colored ware can be made as pleasing as the most expensive porcelain. In fact, the softer grades of ware will take the decorations more readily than the harder bodies. Inexpensive ivory-white ware can be made as attractive as the finest white porcelain, either soft or hard.

The nearest approach to a really artistic table service that

has yet been specially produced for American use was that manufactured by the Messrs. Haviland & Co. of Limoges, France, for the Executive Mansion at Washington, during the Hayes Administration, from designs drawn by Mr. Theodore R. Davis, an American artist, illustrating in shapes and decorations the flora and fauna of the United States. Mr. Davis secured a small bathing-house on the beach at Asbury Park, N. J., for a studio, and here he made the drawings from which the various pieces were reproduced.

The plates of the service were modeled in imitation of the petals of the mountain laurel, on which were respectively painted a spray of the same plant, the figure of a crab floating on the beach at low tide, an Indian sitting beside a slain deer, the trunk and summit of a palmetto cabbage, a moonlight view showing stalks of waving corn and pumpkins ripening on the ground, and a view of an old log cabin, in front of which are shown some tomatoes ripening on a plank.

The soup plates were equally suggestive, the subjects being the green turtle, canvasback ducks, a clambake scene, a frog perched on a lily pad, a fireside scene in which the boiling kettle is shown in the chimney corner, and an okra stalk.

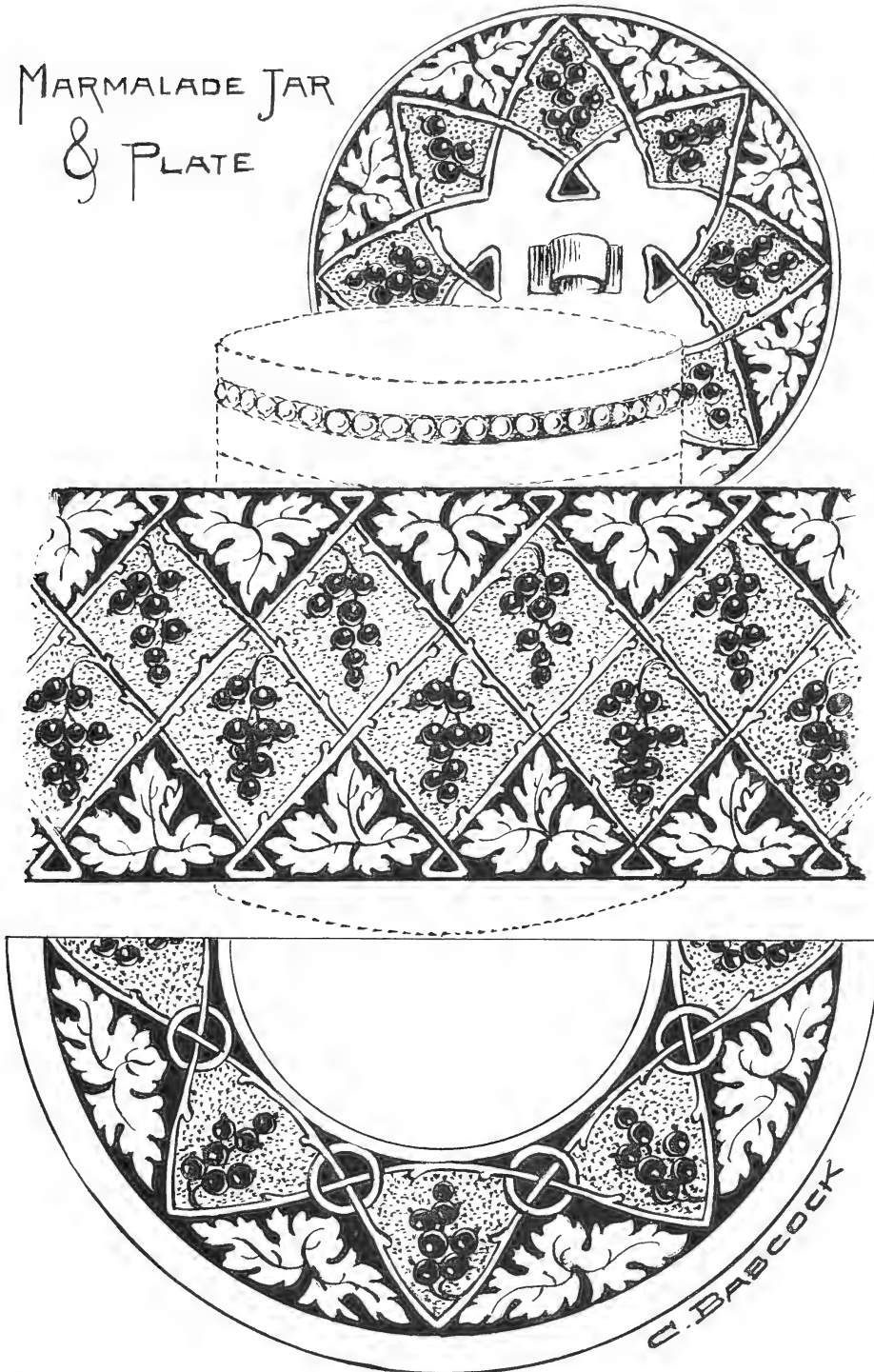
The other sets of plate were in keeping with the general scheme, being original in shape and more or less appropriate in subject-design. The only criticism which could be made on the service as a whole is the appearance of over-decoration, where the designs cover the entire surface. Yet this was a move in the right direction, the first attempt in this country to elevate the standard of tableware to the point of artistic excellence which decorative china had already reached.

Can we wonder that people of refined taste, with the means to gratify them, should be driven to the use of silver and gold for table purposes? Is it not time that the public should rise in its might and demand of our potters a long-needed reform in the shapes of our tableware? Away with the thumbguards, the scrap rims, the bone ledges, which still disfigure our dinner plates and platters and reflect upon our 20th century refinement. Give us the gracefully curving plaque as a receptacle for solid food of the slightly recurving edges for liquids, and we shall have, instead of the unsightly trencher-shapes of a century or two ago shapes in keeping with the advanced civilization and culture of the present day—pieces thoroughly adapted for artistic decoration, elegant for use, pleasing to the eye, worthy to receive the most beautiful ornamentation.

Let us cultivate a taste for good art in table service among the people. Let us start a crusade against the offensive designs we have been so long accustomed to seeing that we have come to accept them as the best that we can procure. Let us tear away the traditions of the past and build up new ideals for the future, keeping pace in ceramic progress with the improvement which has been reached in the other arts. Surely the beautifying of our dining tables around which we gather a thousand times a year, should receive as much attention as the ornamentation of our drawing-rooms, our libraries and our cabinets.

We need a complete revolution in the shapes of our tableware, and who is to bring this about if not our women modelers. We need radical changes in the character and quality of the decorative designs which are placed upon them, and who shall undertake this if not our amateur and professional mineral painters? This is a work which, above all others, needs the discriminating judgment of a woman's mind, the dainty touch of a woman's hand.

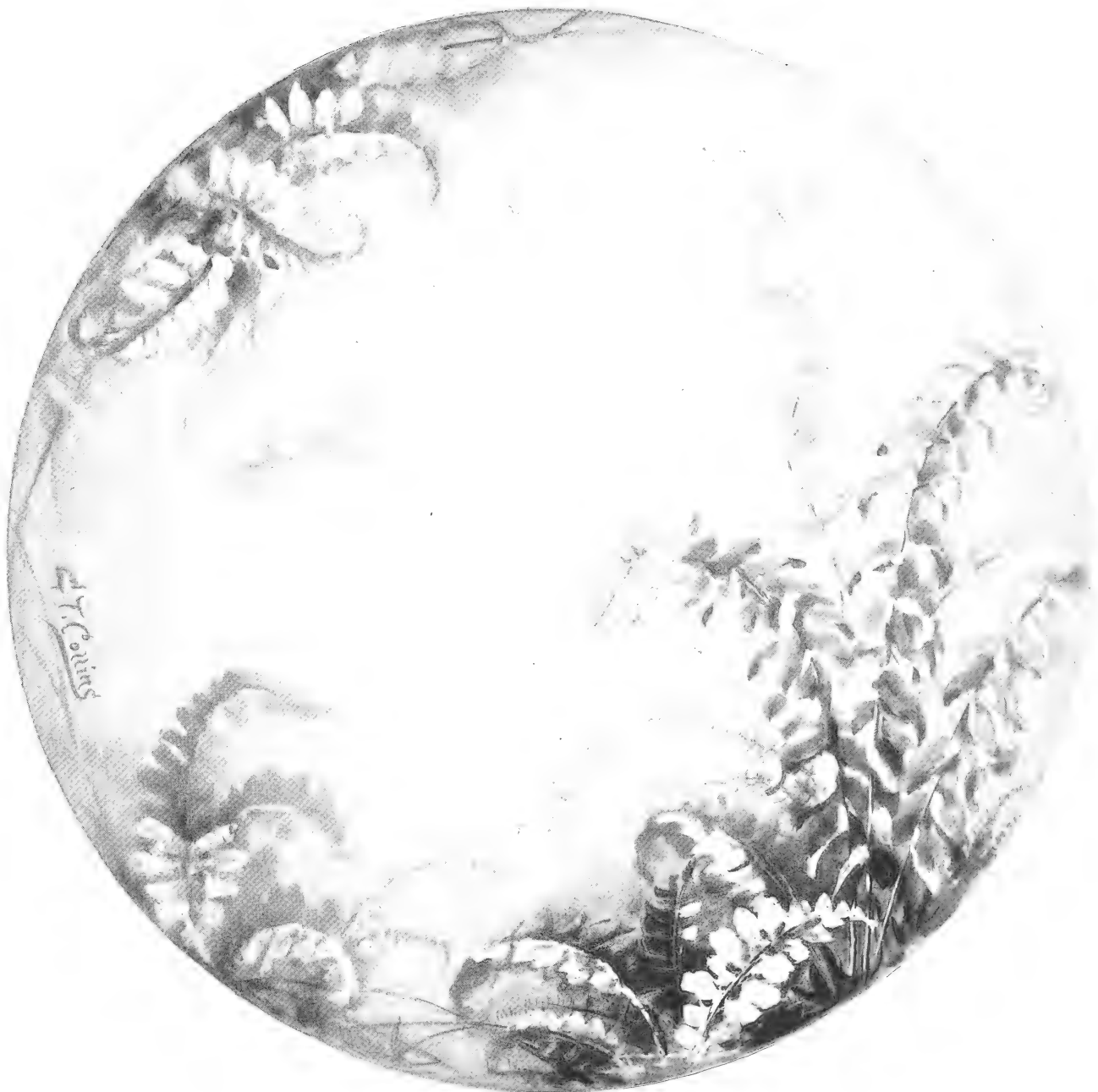
MARMALADE JAR
& PLATE



MARMALADE JAR—C. BABCOCK

MAKE black portion of design and outlines of gold. The dotted background of ivory lustre. The leaves and stems of brown lustre over orange lustre. The berries of orange over rose lustre. The white bands above and below

design and top of cover should be padded brown and orange lustre. The circle of jewels, if added to design, make of Aufsetzweis first and fire hard before doing anything else to jar, then cover with ruby lustre, then with orange.



TREATMENT OF FERNS—G. T. COLLINS

IF not properly handled, ferns are apt to look hard and stiff as though cut from paper. Avoid all hard lines and give careful attention to light and shade. The whole composition should be painted in for the first firing at one sitting, as a very muddy effect is produced if the edges are allowed to become dry. Never put in thick dark color for the first firing, as there is plenty opportunity for darkening on the second and last firing. This cannot be too deeply impressed on the beginner. The universal fault of the novice is to paint too thickly.

First wash in the background, using the colors very oily.

The colors must be carefully blended into a soft cloudy background which suggests a tangle of plants and grasses in the distance. The distant leaves are best painted with Air Blue and a little Rose, and those that come directly behind the masses of ferns are painted with Blue Green, Yellow Green and Shading Green. For the ferns in the sunlight use Olive and Yellow Green. The darker touches are Shading and Brown Green. The ends of the ferns show touches of Pompadour and Yellow Brown. The stems are Blood Red and Black, with touches of Ruby.



DESIGN FOR PLACQUE—ALICE SHERRARD

FOR center medallion use for background a tinting of Deep Blue Green, rubbing into it a little powder Pompadour and Royal Green toward the lower part. For the face a mixture of $\frac{1}{2}$ Albert Yellow and $\frac{2}{3}$ Pompadour, add more Pompadour to cheeks and lips; eyes, blue; hair, yellow brown—Meissen and Finishing Brown; drapery, white shaded slightly

with Royal and Blue green, blossoms Pompadour thin, Albert Yellow in center, stems Royal Green. Outline all carefully in Finishing Brown. Black portion of border Red Bronze, white ground Light Brown Bronze, flowers and stems in gold. Outline in black. The center can also have a monochromatic treatment in browns or a lustre treatment.

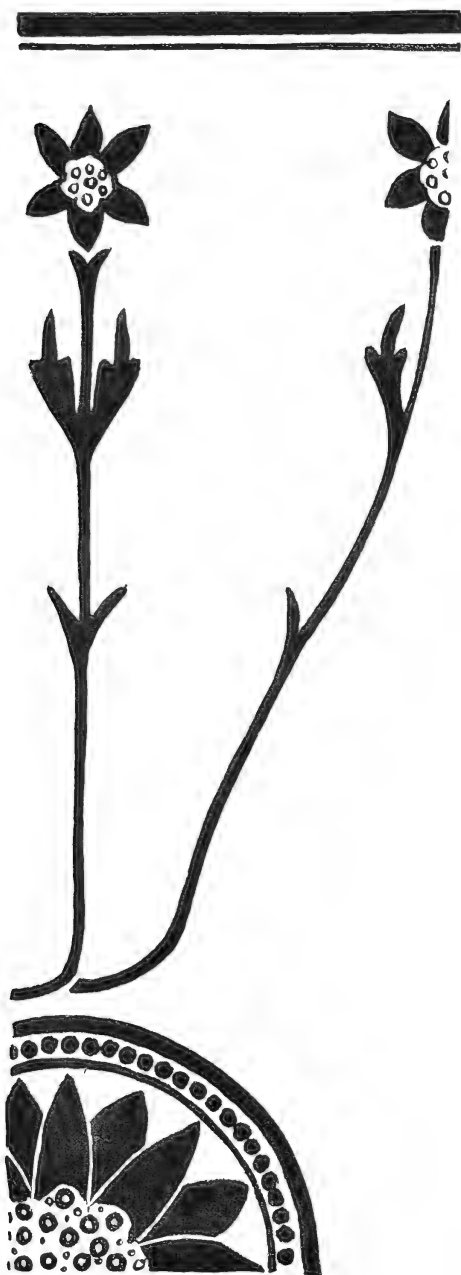


POMEGRANATE SALAD BOWL—MISS KIMBALL

POMEGRANATE SALAD BOWL

Miss Kimball

THIS design would be very effective carried out in Copenhagen Blue, or a dark blue made of Banding Blue and black with a touch of Ruby Purple. To carry out a polychrome color scheme, make the background black; clean out the



design, leaving ground for black outline. Make the leaves and stems of browns; the outside of Pomegranates, Yellow Ochre shading into Pompadour at point opposite stems; inside of Pomegranate, Yellow Ochre thin, with seeds in Pompadour

and Red Brown; band at top, Ochre and dots of Pompadour. Inside of bowl tinted cream and design carried out in browns and ochre outlined with black.

Or, make outside of bowl gold ground with leaves and stems in brown lustre; pomegranates in orange lustre with seeds ruby. After firing and burnishing, cover the entire outside with dark green lustre. Inside of bowl make design in gold with gold line around top, put green lustre over stems and dots in centers of flowers also dots around center. A fine black outline will give character to the whole bowl.

THE COLLECTOR

OLD CHINA FOR SALE OR EXCHANGE

(When pieces are sent by express, expressage is paid by buyer. When pieces are sent on approval and returned, return expressage is also paid by buyer).

Proof pieces must be absolutely perfect and show practically no traces of wear. Perfect pieces must be perfect not only in condition, but in color, and traces of wear must be very slight and not injure the piece in any way. All cracks, chips, repairs, marked discolorations or scratches must be mentioned.

STAFFORDSHIRE

Alms House platter, 17-inch, fine condition,	-	-	-	\$46.00
Upper Ferry Bridge platter, crack shows little, fine color,	-	-	-	35 co
Erie Canal plate, Utica inscription, perfect,	-	-	-	45.00
Capitol at Washington (Stevenson, vine leaf border), 10-inch, crack inside of rim looks fire crack, fine color,	-	-	-	32.00
Octagon Church, Boston, soup, 10-inch plate, perfect,	-	-	-	20.00
Another, soup, 10-inch, proof plate,	-	-	-	16.00
Escape of the Mouse (Wilkie), 10-inch proof plate,	-	-	-	20.00
Playing at Draught (Wilkie), 10-inch soup, small chip rep.,	-	-	-	14.00
Valentine (Wilkie), 10-inch plate, perfect,	-	-	-	13.00
Baltimore Court House, 8-inch, small chip rep.,	-	-	-	18.00
Anti-Slavery plate, 9½-inch,	-	-	-	18 00
Transylvania University, 9½-inch plate, good color,	-	-	-	17.00
Upper Ferry Bridge, 9-inch proof plate,	-	-	-	12.50
City Hall (Ridgway), 10-inch, perfect,	-	-	-	12.00
Philadelphia Library, 8-inch,	-	-	-	12 00
Winter View of Pittsfield, 9-inch, perfect,	-	-	-	10 co
Fairmount Park, near Philadelphia, 10-inch, good condition,	-	-	-	8.co
Erie Canal at Buffalo, red plate, 10-inch, piece broken and rep., shows	-	-	-	
Chateau Ermenonville, 10-inch, perfect,	-	-	-	7.00
little, fine color,	-	-	-	6.00
States plate, 6½-inch, perfect,	-	-	-	6.00
City Hall, Meigs, light blue, perfect,	-	-	-	5.00
Girl at Well cup and saucer, perfect, large size,	-	-	-	4.00
Soup tureen, 15-inch wide, dark blue, floral decoration, very fine,	-	-	-	12.00
Caledonian pink soup plate, 10-inch, Highlander in center, perfect,	-	-	-	2.00
Erie Canal pitcher, cracked but holds water,	-	-	-	18.00

LUSTRES

Pink square dish, handles perfect, Yale College and State House,	30.00
Copper lustre pitcher, 4-inch, raised decoration on blue, odd shape,	3.50
Another, raised figures on blue, 4-inch, fine piece,	3 75
Another, 3½-inch, raised flowers, no band, rare,	3.75
Another, 5-inch, pink lustre band, short crack on edge,	3.25
Another, 5½-inch, band in polychrome sections, fine,	5.50
Another, 3½-inch, flowers on white band,	2.50
Another, 4-inch, raised decoration on blue, dark lustre,	2.75
Cup and saucer, purplish pink design of Temperance emblem, pink lustre band,	2.50
Copper lustre mug, raised dec. on blue, slight crack on edge	2.75
Another, 4-inch, yellow band,	2.00
Staffordshire pitcher, pink lustre band on border, green ground, black medallions with battles of ships, United States and Macedonian, Enterprise and Boxer (Bentley, Weare & Bourne, engravers, Shelton) slight crack on spout,	18.00

MISCELLANEOUS

Another, single flower dec., tea pot, sugar bowl, creamer, two cups and saucers, fine condition,	26.00
Lowestoft sugar bowl, crack and small chip, floral decoration,	2.75
Lowestoft 9-inch plate, scalloped edge, perfect,	2.50
Twelve Apostle pitcher (Chas. Meigh) date 1842, small repair on edge, shows little, fine and rare,	18.00
Old pitcher, cream ground, figures in blue in relief, animal's head spout, slight repair on edge,	6 00
New Hall porcelain tea pot, marked New Hall, flowers in brilliant colors, spout restored,	6.00



FIVE PIECES FROM THE SEVRES SERVICE MADE FOR THE EMPRESS OF RUSSIA IN 1778—COLLECTION OF M. GOODE.

From "La Porcelaine Tendre de Sevres," by E. Garnier.

Gilding by Vincent and Legray, flowers by Barre and Taillandier, ground bleu turquoise and white, ornaments and circles gold, flowers and leaves natural colors, border medallions, figures in cameo white on chocolate brown ground.

HIGH PRICES FOR OLD CHINA

ONE of our subscribers asks what is the most valuable old china. It is well known that a number of old faïences and porcelains bring enormous prices, and without covering the ground very thoroughly we will try in this article to give an idea of the prices paid in recent years for some rare pieces of different makes.

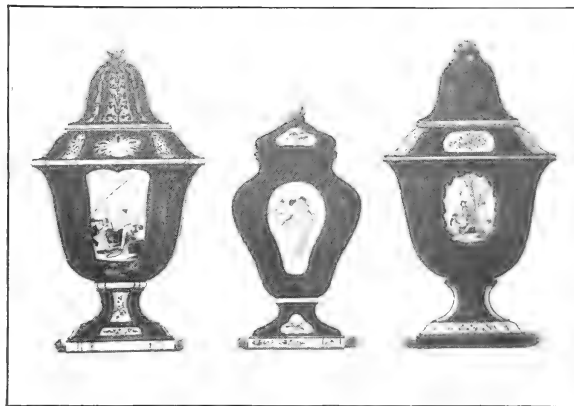
We have in this magazine given accounts of sales of Chinese porcelains, which take place almost every year in New York, and our readers know that fine blue and white, also some of the rare single color potteries run up to four figures. Some idea of the value placed by collectors upon really fine specimens of Chinese may be given by stating that a square shaped vase in Mr. George Salting's collection in England, black glaze and white decoration (*famille noire*) was bought for £1,000 (\$5,000). If we are not mistaken, a blue and white vase from the Dana collection sold in New York for the same price a few years ago. There is no doubt that some of the best and rarest specimens of old Chinese are yet in Chinese collections, and that unique pieces, if brought for sale in Europe or in this country, would go much higher than prices quoted above.

The rare and valuable faïences and porcelains made in Europe during the 16th, 17th and 18th centuries, such as Italian and French faïences, Sevres, Dresden, Worcester, Chelsea porcelains, &c., do not seem to figure conspicuously in American collections. Genuine and high-priced specimens are seldom offered for sale here, although the country is flooded with counterfeits, and to get an idea of their value one must refer to sales occasionally made under the hammer at Christie's in London or at the Hotel Drouot in Paris, when famous European collections are dispersed.

The *porcelaine tendre* de Sevres, manufactured first at Vincennes, later at Sevres, from 1740 to 1760, has lately attained phenomenal values. Single plates have brought as much as \$1,000, cups and saucers \$750. A famous service in the possession of H. M. the King of England, in Windsor Castle, is valued, according to Litchfield, at \$500,000. Another service made for the Empress of Russia, in 1778, although of a later date than the most prized period, is highly valued. About 160 pieces were stolen during a fire at the Trasknoe

Selo palace and sold in England. Although most of them were repurchased later on by Emperor Nicholas, some pieces occasionally come up for sale, and a single plate will easily bring \$750 or more. Perhaps the most valued color on old Sevres is the famous pink called *Rose Du Barry*, or more properly *Pompadour*, which was discontinued about 1760. A pair of *Rose Pompadour* vases sold as far back as 1857 in the Bernal sale for \$9,710, and would fetch considerably more now. These two vases are in the Wallace collection. Blue de roi and turquoise are also very much sought after.

Practically all specimens of old *porcelaine tendre* are placed in collections or museums. The high prices paid for it at all times, even at the time of its fabrication, had for natural result to create a special industry, the manufactory of counterfeit old Sevres, as, in fact, has been the case for all rare and valuable ceramics. The quantity of 'spurious old Sevres' which is constantly thrown on the French, English and American markets can hardly be imagined, most of it so inferior to the originals as to deceive only the most ignorant. However some very clever reproductions are made. The best and most difficult to detect are the pieces decorated at the beginning of this century on genuine soft paste of Sevres. In 1804, after the manufacture of *porcelaine tendre* was discontinued and replaced by the hard paste, the Director, Brongniard, badly in need of money to pay his workmen, sold all the soft paste in stock. This was decorated by very clever artists and sold as Sevres, and specimens are found in some of



No. 1.

No. 2.
SEVRES VASES.

No. 3.

From "La Porcelaine Tendre de Sevres," by E. Garnier.

No. 1. VASE CALICE, OPEN WORK COVER—Collection of H. M. the King of England, Buckingham Palace; painted by Morin. Ground bleu de roi, gold scrolls, medallions natural colors.

No. 2. VASE BALUSTRE—Collection of A. de Rothschild. Ground bleu de roi, gold scrolls, medallions natural colors.

No. 3. VASE CALICE—Collection of Sir Richard Wallace; painted by Morin. Ground bleu de roi and gold, interlaced ornaments vert pomme (apple green), medallions natural colors.

the best collections, among them, it is claimed, the Sevres china of the King of England at Windsor Castle. However well decorated, this counterfeit Sevres can be detected with a little experience, first from the use of chrome green in bouquets and landscapes. Before 1804, and consequently on all old Sevres, the green used was copper oxide, but about at that time it was found that chrome oxide gave a richer green and of better glazing qualities, and it rapidly took the place of the old green. The decorators of the undecorated paste of Sevres did not think of this. Their chrome green is warmer and yellower than the copper green and has not the metallic shine of the green on genuine old Sevres. This difference is

quite noticeable when two pieces are placed side by side. Another difference is that gold on old Sevres was burnished with nails adjusted on a wooden handle, while at the beginning of the 19th century these were replaced by agate burnishers. With practice one may recognize the soft marks of the agate burnishing from the sharp marks, sometimes quite deep, of the old nail burnishing.

Dresden china of the 18th century has been as much imitated and counterfeited as Sevres, if not more. The cross sword mark has been used at all times by numerous potteries, and it is very difficult to pronounce a piece of Dresden as genuine old Royal Meissen, unless it is accompanied with an authentic pedigree. As a matter of fact, old Meissen is exceedingly rare, and the prices it realizes are very high. A collection considered second only to the collection in the Japan Palace of Dresden, that of Hon. Massey Manwaring, M. P., was sold in 1899 to Mr. King, a South African millionaire, for the respectable sum of \$250,000.

Some of the old English porcelains have, of late years, considerably increased in value; first of all Worcester. The most valued specimens of Worcester are, of course, those of Dr. Wall's period, 1768 to 1783. It was at that time that the famous blue salmon scale decoration was introduced, the ground being dark blue, covered with gold ornaments in the shape of fish scales. On this ground were panels of white ground with decorations of figures, exotic birds or flowers. Figure subjects are the rarest, flowers the most common. Another famous decoration of this period is the powder blue in imitation of Oriental china.

A fine vase, painted by Donaldson, fetched in the Trapnell sale, in 1899, \$3,517, and a pair of salmon scale blue ground cups and saucers, with Watteau subjects, sold for \$787. The later periods of Worcester, the Flight & Barr and the Chamberlain periods, which were very much neglected by collectors a few years ago, are beginning to realize excellent prices.

But of all English porcelains the most valued is certainly the famous Chelsea. One of the peculiarities of the Chelsea paste is that its composition is such that any attempt to refire it would result in the specimen flying to pieces. There can, therefore, be no after decoration or doctoring of old Chelsea, as is so often the case with Sevres and many other wares. But there are many clever imitations.

The rarest and most sought after Chelsea pieces are those with rose pink, claret or crimson ground colors, also a rich, deep Vincennes blue. The most valuable set of Chelsea in existence is the set of seven vases in the collection of Lord Burton. These have the rose pink ground color and are superbly painted after the manner of old Sevres with mythological subjects. In 1899 three vases of this ground color, from the collection of Lord Methuen, sold at Christie's for \$15,000. As the Burton vases are more than double the size of these and in remarkably good condition, it is difficult to guess what sum such a set would bring if it was offered for sale.

In connection with Chelsea, we may mention Bow and Derby. In 1899 a pair of fine Bow figures realized \$2,000, which is the record price so far. Old Crown Derby also commands good figures, but only the finest specimens.

We cannot leave English china without referring to prices realized by some pieces of that greatest of all English potters, Wedgwood. Some of the fifty original copies of the Portland vase have occasionally come for sale at Christie's and have brought from \$750 to \$900. A famous vase in the collection of Lord Tweedmouth is valued at from \$2,500 to

\$5,000. It is interesting to know that this vase was bought only twenty-five years ago for the modest sum of \$22.50.

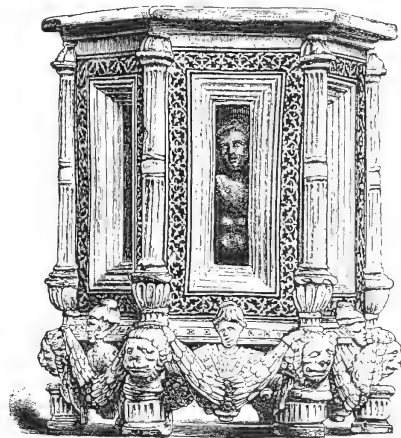
Some of the old European faïences, especially those of the 16th century bring very large figures. In fact it is among them that we will find the most highly prized of all ceramic products.

Italian majolicas have a prominent place among these rare faïences, first of all the Faenza Majolica, decorated in blue and yellow. A beautiful plate with grotesque figures, dated 1508, was bought by A. de Rothschild at the Fountaine sale in 1884, for \$4,600. A baluster shaped vase in blue and deep orange was bought by Mr. George Salting for \$5,950.

The Gubbio faïence is quite as famous, especially the lustre pieces made by Maestro Georgio Andreoli. His most celebrated plate is one decorated with the three Graces, signed and dated 1525. Mr. Fountaine bought it for \$3,832, at the sale of his collection it brought \$2,100 and was sold again in 1885 to the South Kensington Museum for \$4,352.

Practically all genuine specimens of these rare faïences are known and placed. But the flood of counterfeits thrown on the market is unabated. Last winter, in New York, two Gubbio plaques sold in auction sale for \$150 a piece. If the sale was genuine, it was a pretty big price, as there is not one chance in a thousand that these plaques were real Gubbio.

If Sevres is the most valuable of all porcelains, it is also a French faïence which is the most valuable of all faïences, and undoubtedly the finest of all ceramic gems without exception. This is the celebrated Saint Porchaire faïence, also called faïence d'Oiron or Henry Deux ware. This unique, delicate and exceedingly rare ware seems to have turned the heads of collectors, and its prices in the last years have gone up by leaps and bounds to extraordinary figures. Its date is 1520 to 1530. There are now in existence only sixty-five specimens, all placed in collections and museums. The South Kensington



SAINT PORCHAIRE SALT CELLAR IN THE SOUTH KENSINGTON MUSEUM
From Litchfield's "Pottery and Porcelain," by courtesy of
Truslove, Hanson & Combs, New York.

Museum possesses six of them, which were purchased for \$12,150, a very modest sum compared with prices that could be realized at present. In a sale at Paris in 1899, an ewer realized \$10,000 and a salt cellar \$4,000. At the Spitzer sale in Paris in 1893, a tazza was purchased by Mr. George Salting for \$4,500, and a candlestick in the Rothschild collection cost the enormous sum of \$18,375, certainly a record price for candlesticks.

This Saint Porchaire ware is unique, being an incrustated faience. It was made by two clever artists, Bernard and Charpentier, under the supervision of a woman of great taste, Helene de Hengest, widow of Arthur Gouffier, governor of Francis I. It was of fine paste, worked by hand and very thin. Upon the first nucleus the potter spread a still thinner layer of purer and whiter clay, in which he graved the principal ornaments, then filled them with colored clays, which he made level with the surface.

In connection with the Saint Porchaire faience, we must mention the well known Bernard de Palissy ware. Palissy was a painter on glass when, in 1539, he saw a beautiful cup and saucer which so enraptured him that he decided to become a potter. There is very little doubt that this cup and saucer was of Saint Porchaire make, as Palissy lived in the same part of the country. And although the faience which he made, after sixteen years of patient work, is entirely different, it seems probable that the ornamentation in relief as used by him was suggested by the same kind of ornamentation on St. Porchaire.

The Palissy dishes with animals in relief are very rare and beautiful, his enamel being of very fine quality, the ware light and highly finished, the reproduction of animals true to nature. The imitations are numerous, some clever, but most of them heavy, clumsy and made to deceive only people who have never seen a real Palissy dish. A large round basin representing Diana leaning on a stag, with dogs around her, brought in the Soltykoff sale, \$1,460. A fine circular dish with a lizard in center was bought by G. de Rothschild at the Bernal sale for \$810. It had been bought some time before in a broken state for 12 francs (\$2.40), and after being restored had been sold to Mr. Bernal for \$20.

In many other wares, such as Rouen, Delft, Capo di Monte, etc., good genuine specimens may be mentioned as bringing high prices. Here also reproductions are much more common than genuine pieces. Capo di Monte, for instance, can be found at almost every antique shop in New York, but it is doubtful if there is a single genuine specimen in this country. Although some of the modern Capo di Monte pieces are clever reproductions of the old, they can easily be detected, the body of the ware being heavier and more vitreous, while the old paste is light, very translucent, of almost eggshell texture.

To the American collector, the only ware of interest at present is the Anglo-American pottery of colonial times and of the beginning of this century, and the question is often asked: "Will this ware keep increasing in value, and what is the best to collect?" Although the historical dark blue Staffordshire is already at almost prohibitive prices for small purses, there seems very little doubt that it will keep increasing in value more than anything else. As soon as the country supply is practically exhausted and the dark blue comes for sale only when collections are dispersed, its prices will probably be much higher than now. However, one must not forget that this ware has been collected early, when the supply, especially of the most common subjects, was quite large, and that many collections being formed for speculative purposes, every rise in value will be met by offers of sale. The cheapest Anglo-American ware to-day may very well be the rare pieces of historical dark blue, even if one has to pay \$50 for a plate and \$100 for a platter, or more. These rare pieces may some day reach fancy figures, but it is improbable that the most common pieces will ever do so. As to the late Staffordshire, printed in light blue, brown, pink, black, etc., outside

of historical pieces, the value of which will be maintained and probably increased, the balance may be considered as hardly worth collecting. It is common table ware, like all printed Staffordshire, but is lacking the high decorative qualities of the dark blue, besides having no historical interest whatever, and being of comparatively recent manufacture.

Among the old wares outside of Staffordshire, collections made with good judgment of the best specimens of Wedgwood and his contemporary imitators of Worcester, Derby, Minton, Spode, Lowestoft, Bristol, Leeds and others, will surely prove to be a good investment, as many of these wares have been comparatively neglected by collectors so far, and good purchases can be made. Lustres also, especially silver and copper lustres, will undoubtedly be always much sought after for their decorative qualities.

For Anglo-American ware, as for any old china, the more values rise, the more collectors will have to beware of counterfeit pieces. It seems to be the impression among many that certain wares, like silver lustres and dark blue Staffordshire cannot be imitated. This does not seem justified. There would be no difficulty in counterfeiting silver lustres by using what the old English potters used, platinum lustre, and not silver. As to the famous dark blue, it is only cobalt blue which, if applied to the proper body, a most essential condition, will produce very deceiving counterfeits.

Strict laws are in force in England, preventing the sale of counterfeit china as old china, and obliging manufacturers to mark all china coming out of their kilns with their mark and the word "England." Unfortunately there are no laws of that kind in France, which is the largest producer of counterfeit old china, and in this country where this peculiar industry has not yet flourished to a great extent, there is nothing to prevent the sale of counterfeits. A large consignment of spurious Lowestoft, Capo di Monte, Sevres, Rouen, Chelsea, etc., was openly sold last winter as old china, in one of the leading auction rooms in New York.

Collectors must not be discouraged by the fact that Anglo-American ware, which so far has been comparatively free of imitations, will probably have the same fate in this respect as other china, as soon as values are an incentive for the counterfeit industry, as they are now in many instances. These imitations can always be detected, and make collecting more interesting. However perfect they are, there are always some peculiar marks which will betray their origin. Differences in paste, weight, colors and glazes; and old age and wear have left on the best preserved specimens of china, sometimes in the appearance of the paste, sometimes in the softness of color and glaze, marks which it is impossible to define, but which a practiced eye will detect and no modern imitation can exactly reproduce.



IN THE SHOPS

Miss M. Helen E. Montfort, who is spending the summer in charge of the National League exhibit at the Pan-American, will teach in Buffalo during the month of September.

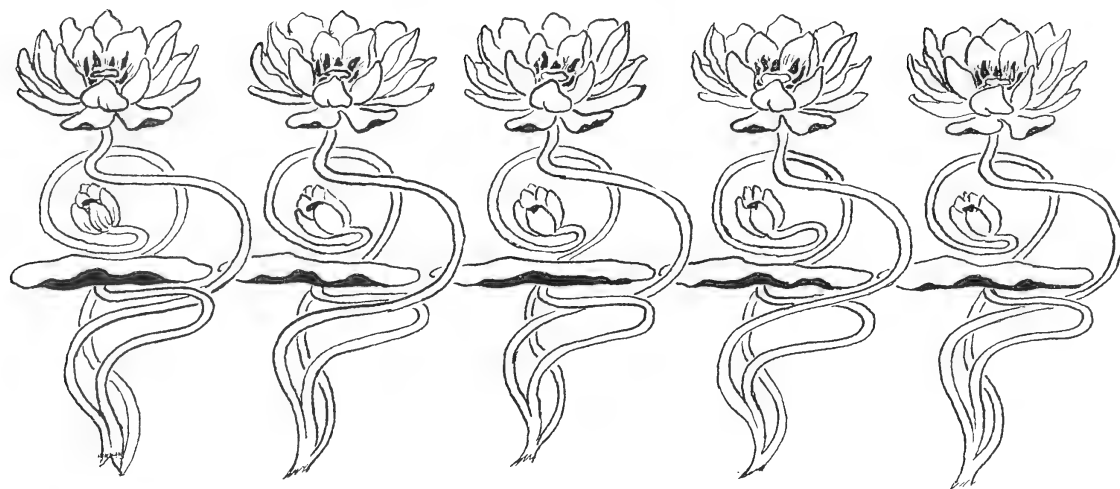
The new catalogue of L. B. King & Co., of Detroit shows a large and varied line of china for decoration. Also Bohemian glass which amateurs will find reliable for experimental glass decoration. The catalogue also shows a good line of colors and materials for china and water color painting.



TANKARD

Decorated by Anna B. Leonard

Presented by the Ceramic Art Club of Poughkeepsie to its President, Mrs. Hinckley.



PYROGRAPHY

All designs for Pyrography should be sent to Miss K. Livermore, Box 476, New Haven, Ct., who will have charge of this department and will answer inquiries in the Magazine

TREATMENT FOR WATER LILY BORDER

Katherin Livermore

THIS design is very effective if enlarged several times and used as a border around the doors of a cabinet. Burn the outlines very deeply, then carve the background away, leaving the ornament in relief. Burn the background very dark, leaving ornament light, but modeled slightly. Stain the dark parts, then wax and polish in the usual way.

TREATMENT OF TABORETTE DESIGN

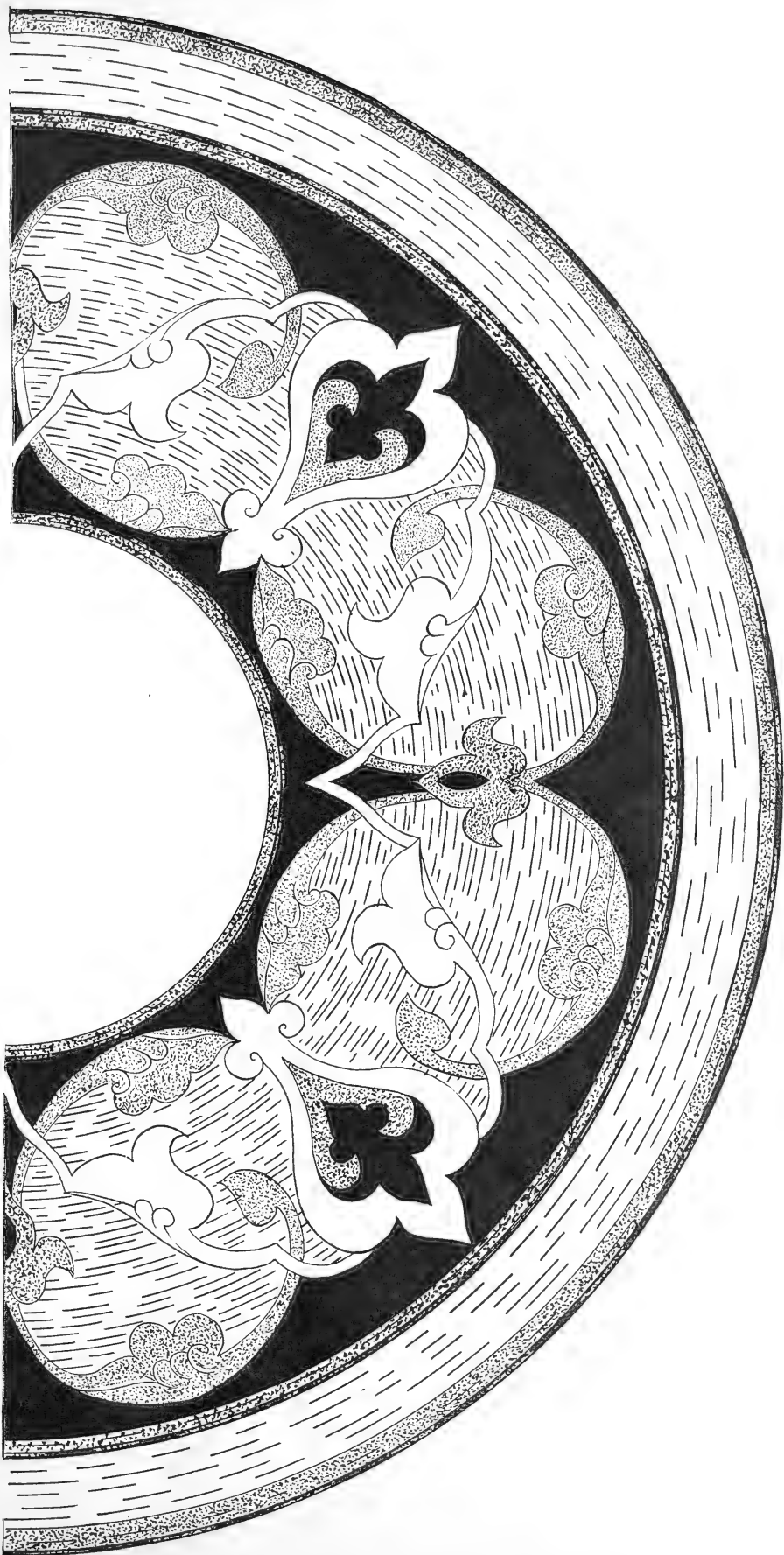
Katherin Livermore

MAKE the outlines deep and perfect, then stain as follows: Black spaces, green; lined spaces, brown, dotted spaces, yellow; white spaces, red, except the center, which should be green. The lower part of the taborette should be green. Shellac the entire surface with bleached shellac and, when perfectly dry, wax and polish in the usual way.



For Treatment see page 116

DESIGN FOR TABORETTE—EMILY F. PEACOCK



TREATMENT OF FLEUR-DE-LIS STUDY (Supplement)

F. B. Aulich

FOR china painting I would advise that the study be applied to tall shapes or where a long stem can be introduced. The Fleur-de-Lis is also prettier when painted in the natural size. The flower is a difficult one to paint, and careful attention must be paid to the drawing. For the Violet tints in the upper petals use Turquoise Blue mixed with a little Rose, the quantity of both depending on the depths of Violet to be desired. If you wish a pale lavender use Air Blue instead of Turquoise in the mixture. For the lower dark petals use Crimson Purple with Banding Blue. For the centre and inside parts and the narrow shaped stripes down the centre of each petal curling downward use Lemon Yellow and shade with Albert and Yellow Brown. Do not forget the purple veins in the petals which lose themselves in the yellow centre. The three petals hanging downwards are always darker than the others.

When you paint the white fleur-de-lis use a gray made of Yellow Green and Violet, first lay in Lemon Yellow, Blue, and shade with gray. There are purple veins in the lower petals also. Yellow Green, Blue Green and Shading green can be used in the leaves. For the distant greens use more blue. The general character of the greens in this plant is cold in tone, but as in all paintings use warmer colors in the leaves, etc. For the first firing you may lay in color scheme as given above, using colors very oily for the painting of backgrounds also. The background is laid in for the second firing, which I consider more practical for the less experienced painter, as he can change the color scheme and effects to suit the individual taste, and if not successful can wipe off the tint without destroying the design. The last firing I use for finishing and accents and a general rounding up of the color scheme and light and shade.

TREATMENT FOR WATER COLORS.

Put in the background first by using Payne's Grey and Indian Yellow with a little carmine in it. For the violet tints use new blue and rose madder mixed and blue and carmine for the lower petals. The leaves are laid in as the background, only in a little brighter tones, using more yellow for the prominent ones and more blue in the distant ones. The whole should be done very watery to get a good effect.



GOLD

Emily F. Peacock

[Reprinted from our October, 1899, *Keramic* by request.]

TO the amateur, the preparing of gold for ceramic decoration seems a great undertaking, but with the proper apparatus, materials and care, this should not be. Then the pleasure and profit derived from using pure gold, more than compensates for time expended. There are two methods generally used. In both, the metal is dissolved in *aqua regia*, and when precipitated is in the form of a light brown powder. By one method the gold is precipitated by *ferros sulphate* (copperas), the other by mercury. The former I prefer, and give as follows:

Take four pennyweights of pure ribbon gold, cut into small pieces, and put in a large measuring glass or porcelain vessel holding not less than a pint, cover with about an ounce and a half of *aqua regia*, placing over vessel a piece of common glass. Let this stand over night in a large room, or preferably, in the open air. In the morning pour the chloride of

gold into two glass vessels, each holding three pints or more, being very careful not to waste a drop, as every grain counts when the precipitate is formed. Then make a solution, taking about a quart of warm water to an ounce of *ferros sulphate*. When thoroughly dissolved, add to the chloride until precipitation begins, clouding the liquid, and the gold in the form of brown powder will begin to fall to the bottom of the vessel. Let this stand four or five hours, or until entirely settled; then pour off the clear liquid from the precipitate, treating it as before, as the gold held in solution may not all have been precipitated; *i. e.*, pour off clear liquid into another vessel, to this must be added more of the prepared solution, until it is cloudy as in the first instance; if it refuses to cloud there is no more gold in solution. Wash the precipitate left in the vessels with warm water, let it stand until settled, pour off, and repeat the process twice. The washing consists of stirring the precipitate with a glass rod a few times in the water. When it has settled for the last time, pour off the water and transfer to a shallow plate that will bear heat; place over this a paper cover, and put in front or over a fire. When quite dry, rub down with a muller, when it is ready for use or to be fluxed. Divide your powder into pennyweights. In this way you will find out how much you have made. All liquid used should be poured through filter paper afterwards, to make sure you do not lose the smallest quantity. When dry this may be burned, and only the grains of gold remains. To make flux, use nitrate of bismuth, twelve parts, to one part of pulverized borax; mixing one part flux to twelve parts of the gold powder. When ready to use, rub down to a proper consistency with fat oil and spirits of turpentine, taking care not to make it too thin. If made as directed, one coat of this gold is sufficient for this purpose.

A couple of glass rods, several pieces of glass for covers, and a large jar to hold solution, besides vessels already mentioned, will be necessary, and each one of these must be washed scrupulously clean before using. Glazed paper is best for wrapping up gold powder, and a small pair of scales will be found very useful.



ANSWERS TO CORRESPONDENTS.

This column is only for subscribers whose names appear upon our list. Please do not send stamped envelopes for reply. The editors can answer questions only in this column.

C. D. E. Very frequently when hard enamel has been fired hard and then fired at a lower temperature it shows a tendency to chip off, but paste is rather expected to be fired lighter the second time for enamels, etc. We think the trouble must be either in the ware you are using, or the medium may not be just right. A heat sufficient to glaze rose nicely ought to be strong enough for paste. Why not try fat or thick oil and lavender instead of turpentine during this warm weather which affects all oils more or less, and especially turpentine. When paste is not just right, it will sometimes fire all right in the first fire and chip in the second.

You can use Carmine No. 3 for first fire and rose for second, but not vice versa. Better make a test first on a bit of broken china, to see if it is the tone you desire. Rose used first is likely to purple in second fire.

L. K.—You will find the formula for gold in this issue.

E. M. H.—There is no reason why a good pink enamel should fire white. Perhaps there was some mistake in your bottle. We would return it to the dealer, explaining the trouble and asking for a new bottle.

Mrs. W. R. O'N.—We will send you the La Croix color chart which you desire. We do not understand why cement for mending china should turn dark in any kiln, but if you have that trouble we should advise using Aufsetzweis in tubes for mending instead of cement. Fire hard. We would suggest as a decoration for your ice tub one of the conventional borders given in the *KERAMIC STUDIO*. There are many to choose from. Carry the design up on handles and, if desired, drop the single principal ornament at intervals below the border and a little design in flat gold on the inside to correspond.

MRS. P. A. B.—If you wish to write an article on "China Painting as a fine art," the best material we can refer you to for modern decoration is to the various articles in back numbers on the different potteries and their work. For the older work you can look in any of the reference books mentioned in the list on publisher's page. You will have to add to this from your own experience.

KERAMIC STUDIO

OCT. MCMI Price 35c. Yearly Subscription \$3.50

KEEP THE FIRE ALIVE

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A MONTHLY:
MAGAZINE:

FOR: THE:

DESIGNER: POTTER: DECORATOR: FIRER:

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KERAMIC STUDIO

Vol. III, No. 6

NEW YORK AND SYRACUSE

October 1901



AS THE fall season begins there is always the question "What are the most saleable articles to paint for the holidays, or for a studio exhibition?" Of course one finds a lot of meaningless trash of odds and ends that is sent to this country for decoration with the many beautiful and useful things that at once attract the connoisseur, and it is here that the decorator shows his or her taste and individuality in selection. By all means avoid buying china that has a design upon it in relief, as plain, smooth surfaces are far preferable for overglaze decoration, besides giving the decorator the chance of exercising originality without being bound to the potter's idea of what the decoration should be. It is quite right to elaborate upon the structural lines that the potter gives, but the meaningless relief work hampers, confuses and discourages the decorator.

We find a great improvement in the comparatively new shapes shown in the shops (as the catalogues of our advertisers prove), and one has no difficulty now in selecting articles that are really good. For the holidays there will be all the required articles for the writing desk; large and generous ink wells that are very practical, instead of the useless toys that were formerly exhibited; with the ink wells are all the needful accessories. Then there are articles for the toilet table, which may be elaborately or simply decorated, but always making useful and attractive presents, especially so the boxes. Candlesticks are numerous and are ever acceptable and saleable. A beautiful setting for a dinner table is to have a tall, single candlestick in front of each plate, with a tiny vase of flowers between; and a large loving cup or jardiniere filled with loose flowers in the centre of the table. While these so far have been in silver, there is no reason why they should not be in porcelain; and how very attractively they could be decorated with some of the rich designs that have been given in the KERAMIC STUDIO.

The writer had the pleasure of seeing a round table of a dozen covers arranged in this manner; it was charming in every particular; at the same time there was the jealous thought of the keramist, "why silver?" Dinner plates are larger than the ordinary decorators use, a ten inch plate gives more dignity and eloquence to the table. Nothing could be more acceptable than plates or cups and saucers when artistically decorated; there are many dainty and fascinating styles, but one can never go amiss when selecting the good, plain, old fashioned shapes. Another useful article is the large and plain bonbonniere which is appropriate in any room. The smaller ones are very attractive also, and may be simple or so exquisite in decoration as to be a gem in a cabinet collection of treasures. Picture frames are not so much used as novelties, they were always clumsy and comparatively unsaleable, owing to their fragility.

Another useful article is a small water pitcher and tray; and we suggest our colored study of Miss Dibble's pitcher

(April supplement, 1901), as an extraordinarily good example of the way one should be decorated; there are two or three sizes of this same pitcher now in the shops, which will be found very saleable after the decoration is applied. It is rather difficult to find a good tea pot, such as will hold five or six cups, the plainer shapes are preferable; a beautifully decorated one is not to be resisted. The same may be said of chocolate sets, which seem always in demand. The KERAMIC STUDIO wishes great success the coming season to all those who are seriously studying and are trying to do good things for the coming sales and exhibitions. Our advice is to keep the work simple.



AMERICAN CERAMIC SOCIETY

THE American Ceramic Society was formed a few years ago with a view to applying scientific researches to the Ceramic industry. A great many of the prominent potters, tile makers and others interested in this industry in the various parts of the country are members or associate members of this Society.

The American Ceramic Society desires to announce to those interested in the clay industries, that the Society desires to offer a prize, consisting of Seger's Collected Writings on Ceramics, published in two volumes and valued at \$15, to be given to the person producing the best design for a seal to be used on the Society's publications and papers.

The design may symbolize some phase of the work common to all clay working operations, and does not represent one single clay industry or may be an Allegorical design, in which Science or Progress is represented as elevating the crude labor of the primitive clay worker into an art.

The seal completed must not exceed two inches in diameter, and, though preferably circular, may have any other form. If the design could be of such a nature that a much reduced copy of it could be made up in metal to be worn as the Society's pin or emblem, it would be a strong additional reason for its acceptance. The design must be in black and white so as to be capable of reproduction by a common printing process.

The sole reservation made by the Society to competitors for this prize is that they must all be citizens of the United States. The time offered for this competition is exceedingly short. The design must be submitted prior to October 15th to receive consideration.

Address all correspondence on the subject to Prof. Edward Orton, Jr., Secretary, Columbus, Ohio.



The first number of our "Old China" magazine will be out October 1st. To subscribers of KERAMIC STUDIO who wish to give an additional subscription to "Old China" we will make the special offer of one year subscription to both magazines for \$4.00.



ORCHIDS—JULIUS BRAUER

TREATMENT FOR ORCHIDS

Julius Brauer

DRAW outlines of flowers carefully. Lay in the calyx with dark purple, leaving out some brisk high lights. Add some black for deep shadows. For petals use Banding Blue very thin, with some Pink and Rose for the broad turns, occasionally some Gray, specially for flowers in background.

For background and leaves use Yellow, Pink, Yellow green, Shading Green, Finishing Brown, Deep Purple.

For second fire wash a Yellow over calyx (lighter parts), over darker parts some Ruby. Some yellow over petals near calyx. Wash Ivory Yellow over light parts of green leaves and background, Pink and Yellow Brown over the dark parts, with some touches of light Pompadour also over flowers in background.



DESIGN FOR PLATE—CHARLES BABCOCK

FLOWERS Violet with Brown centers; striped spaces Medium black portions and butterfly and outlines a darker Brown or Light Brown; dotted spaces Copenhagen Gray; and Gold; leaves Gray Green.



POPPIES

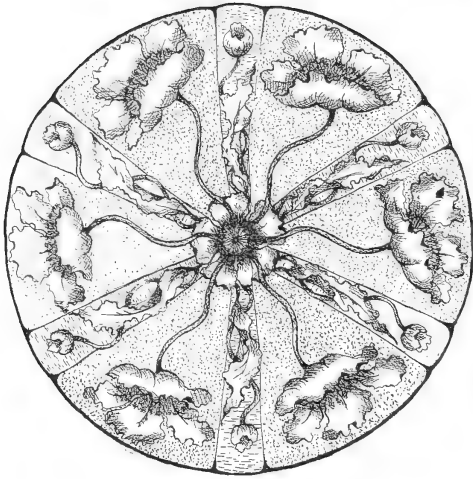
Mrs. Adelaide Alsop-Robineau



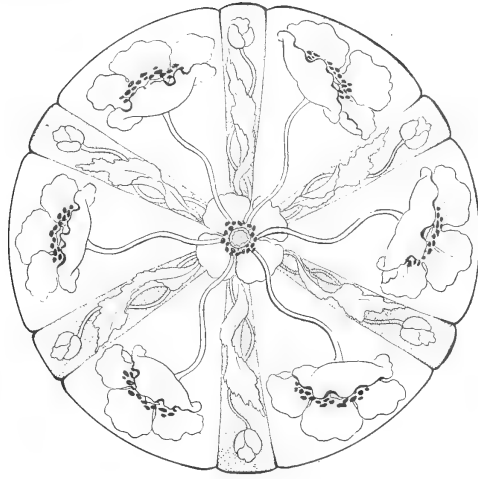
NO FLOWER is more decorative than the Poppy and no flower more carelessly abused. A normal Poppy has but four petals, yet we see it drawn with three or five almost more often than with four. The petals are drawn of varying sizes instead of two large and two slightly smaller, the buds and seed pods are drawn "any old way" and no observation is made of the way the leaf clasps the stem or how the various buds, seeds and flowers combine in one plant. There are of course various types of the flower, but all agreeing in essential points. The drawings of the ordinary field Poppy by M. Verneuil make very good models from which to evolve conventional designs. A word now about drawing designs. We give here two cuts of the same plate. The design is by Mrs. Alice Ross Hadley and has some very nice things



about it. In No. 1 the design is over elaborated, the criss cross shading is quite unnecessary and weakens the drawing. Enough thought is not spent on the real shape of the flower and the different tones of the narrow and wide panels are not sufficiently indicated by the background. In No. 2 we have all that is necessary to indicate what is desired. Make your drawings always as simple as possible. Shading is hardly desirable in a conventional design, still it is possible, but must not be too finicky. In carrying these designs out in colors do not use too many, rather keep a somewhat monochromatic effect. This is more elegant and permanently satisfying, especially in table ware. The plate might be carried out in browns and yellows, ranging from cream to yellow brown and a darker brown. A touch of green would not be inharmonious if desired, or of dull violet. If carried out in reds the gamut could be run from red to red



No. 1. Designed by Mrs. Alice Ross Hadley

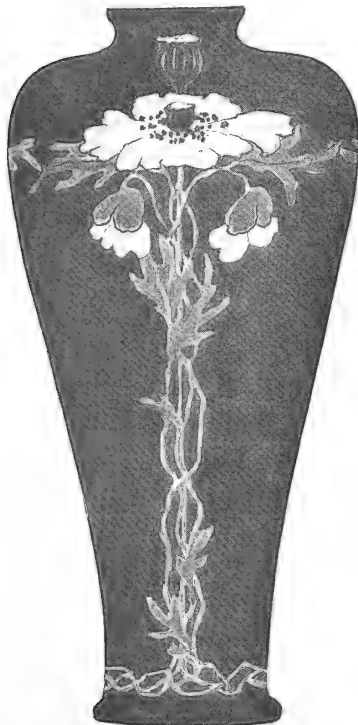


No. 2.

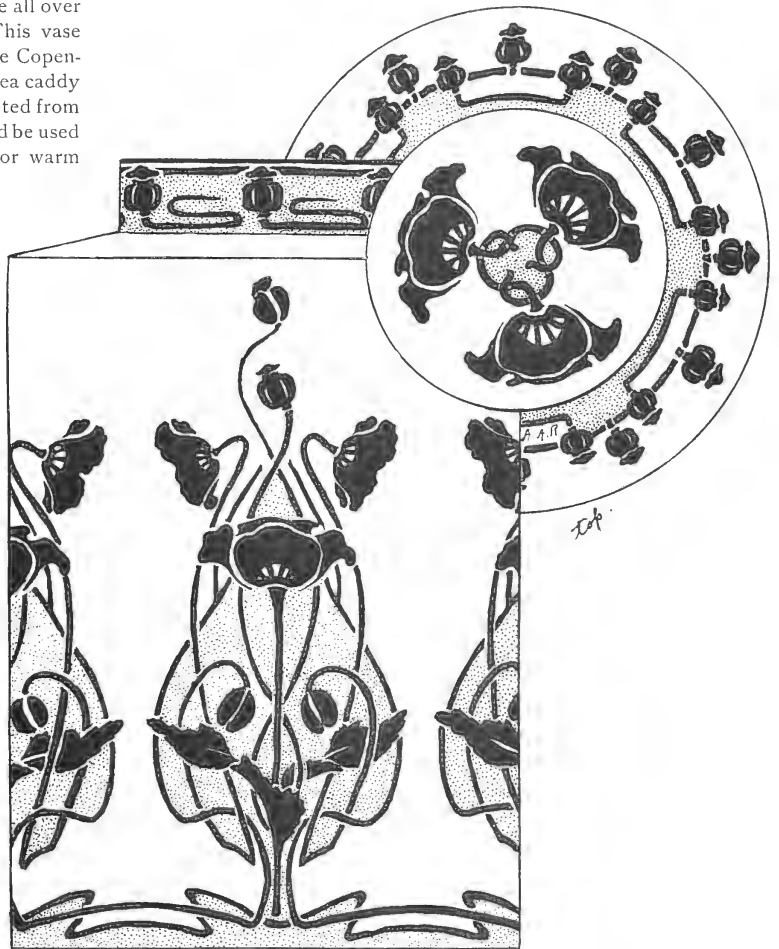
brown and a more neutral brown, a cream ground could still be used for the lighter panels if desired, or a faint dull pink made from red and brown.

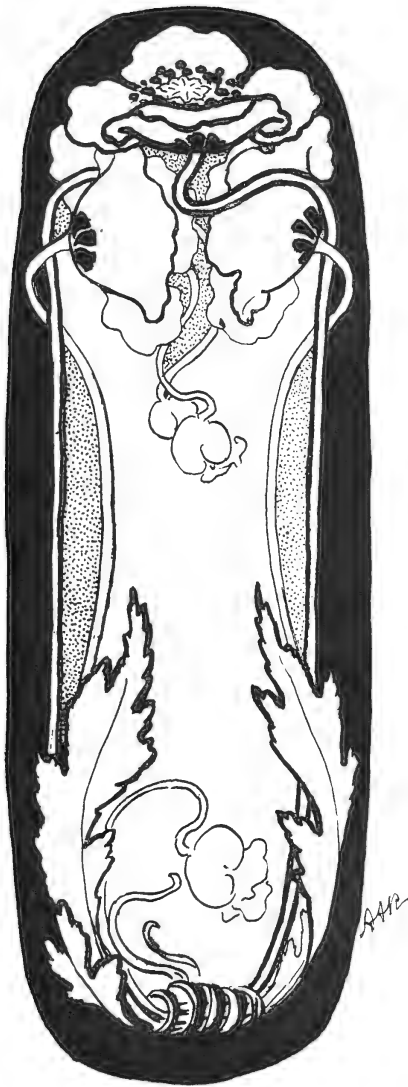
We give also a graceful vase design by Miss Margaret Overbeck, which has been slightly changed from the original, which had a dark panel about the flower. A simple tone all over takes less from the unity of the whole vase effect. This vase would look well in lustres on a black ground or in pale Copenhagen tints of dull violet red, green, and grey. The tea caddy design is intended for this sort of treatment. It is adapted from a French design for a *Pochoir*. The white china should be used in the background. The Poppies made of gold grey or warm

grey. The stems should be a grey green, like celadon or a mixture of silver grey and green. The leaves, seed pods and buds a shade darker. A tinting of grey can be used in dotted portions. This design might also be carried out in gold and bronze outlined with black, brown or red.



Designed by Margaret Overbeck,
DePauw University, Greencastle, Ind.



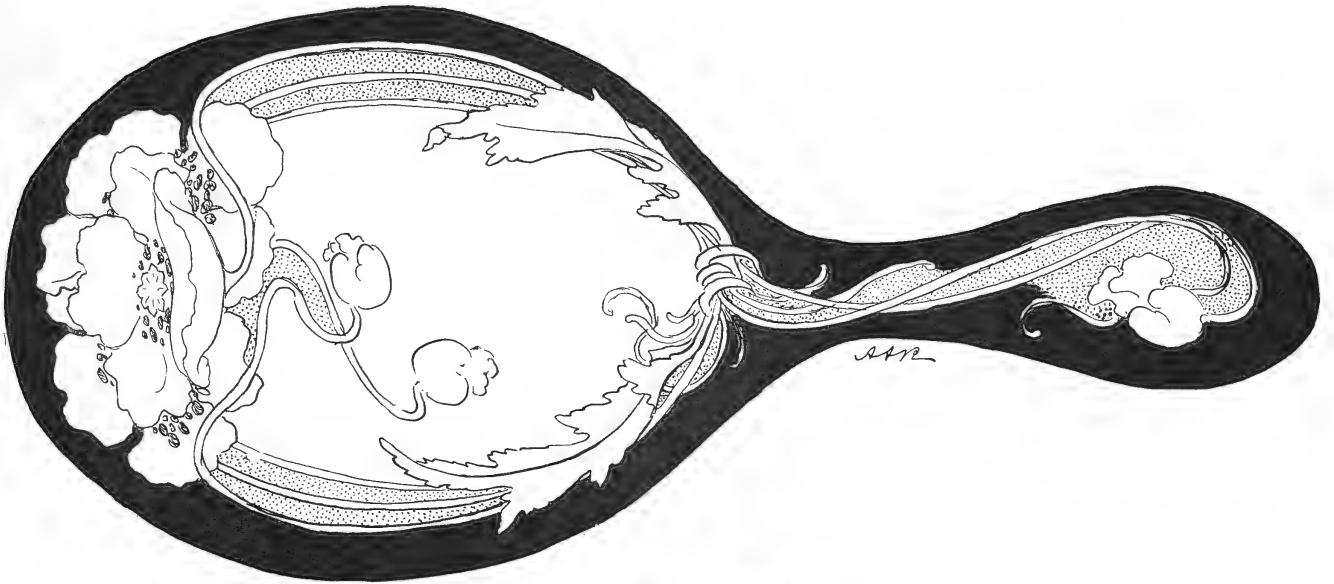


The toilet set is found both in Belleek and in white china, frequently with a slightly raised design, but this can be easily ignored. The set should be decorated with an eye to the room it is to furnish, if blue leave white ground for centre, make Poppies in a pale shade of blue, stems in darker blue, with a touch of black, if a Copenhagen blue is used for the lighter tone, leaves and buds in a medium shade, stamens and outline in black or dark blue mixed with black, dark border, dark blue mixed with black, and dotted space grey. If more of a turquoise shade is desired to match room use for Poppies, deep blue green, turquoise green or chrome water green according to desired shade, for stems, etc., pale brown, or dull grey green, outer edge a deeper tone of the blue and dotted space grey, outline gold or dark green 7. If a red effect is desired make edge black, dotted space pale brown, center cream, using lustres. For Poppies use ruby for first fire, orange for second; for leaves, stems and buds, dark and light green lustre for first fire, brown lustre for second, outline with black. For a yellow room use a dark brown outer

edge made of Meissen $\frac{2}{3}$ and Finishing Brown $\frac{1}{3}$, for dotted space brown lustre and ivory lustre for center, for Poppies yellow and orange lustre, brown lustre for leaves, stems and buds, outlines dark brown. For a pink room tint edge pink to match, center cream, Poppies in shades of grey and green greys, or using lustre make outer edge light green lustre over violet, for Poppies yellow over rose, and for leaves and stems, etc., light green over rose. This gives a sort of mother of pearl effect. It would be risky to try and match a pink in lustres. Outlines dark green 7 or gold. For a green room make edge dark green over ruby, dotted spaces dark green over rose. The Poppies in yellow brown first, brown second fire, leaves, etc., in dark green first and brown second fire, or use for entire design different shades of light and dark green, giving extra coats to make darker.

The design for cup and saucer is suitable to an entire table furnishing and can be developed in many ways. We give a few color schemes for selection.

1. Dark portions and inside circle dull violet or blue,

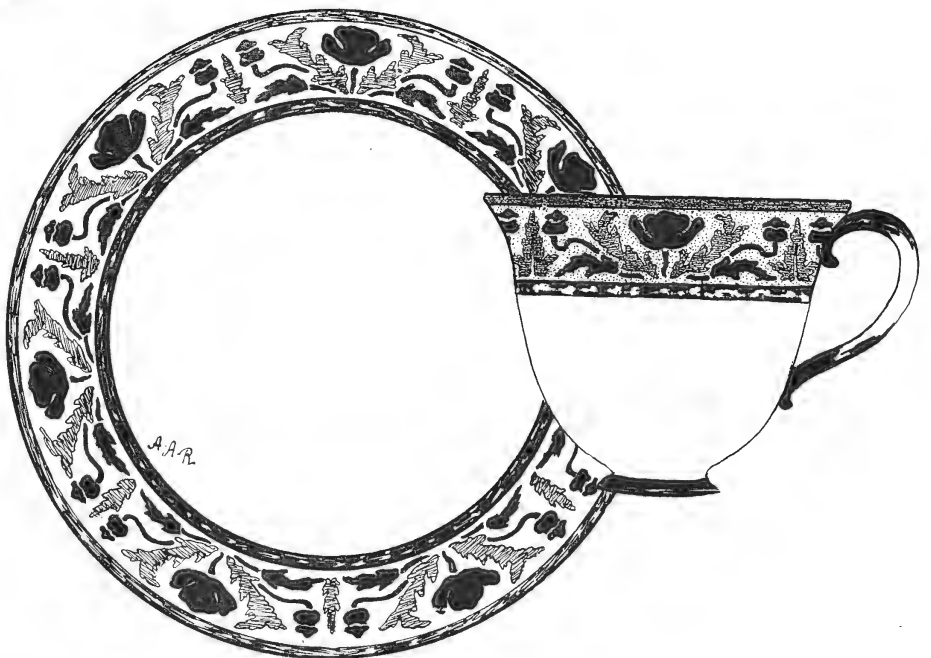


mix black with colors to dull them, leaves and outside edge dull green, background grey or white. For colors use Violet 2. (Fry) Emerald stone green, Black and Pearl grey.

2. Dark portions and inner circle dull red, leaves and outer edge gold, cream or white ground, black or red outlines, colors, Pompadour, black, and gold.

3. Poppies warm or gold grey, leaves pale brown, seed pods and dark leaves a darker brown, inner circle brown, outer edge warm or gold grey, ground white.

Be careful always in designing to place the Poppy itself on the widest part of the piece to be decorated, as the shape should always be emphasized, not distorted by placing the wide part of design on the narrow part of the shape, and never have the design itself so conspicuous in color or drawing as to attract all the attention and so detract from the unity of the piece.



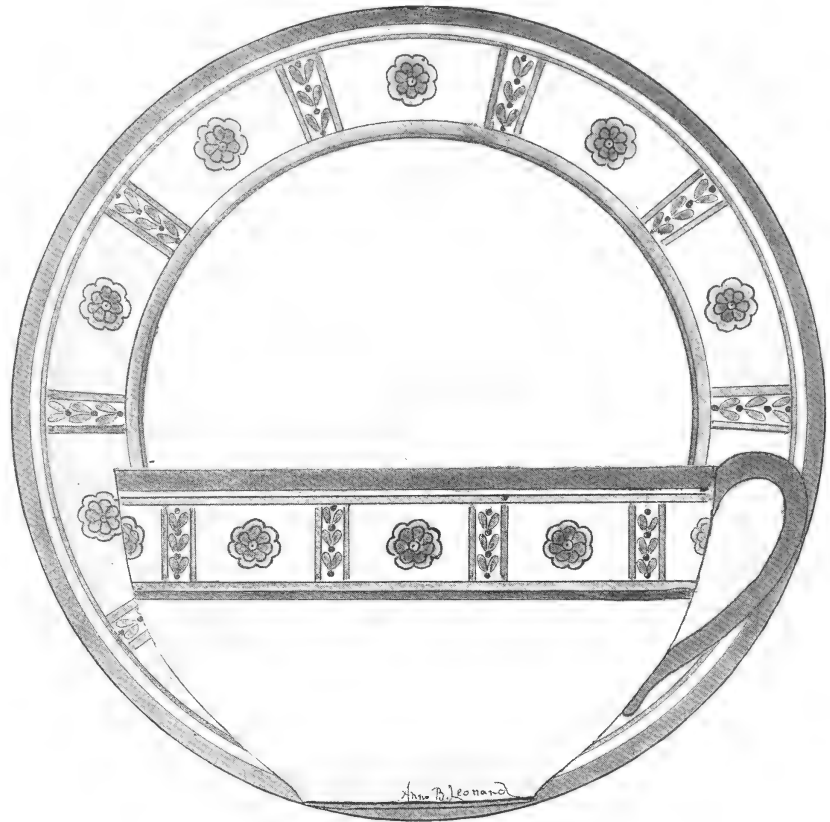


This plate design is intended to be carried out in Delft blue but any other monochromatic treatment would be appropriate.



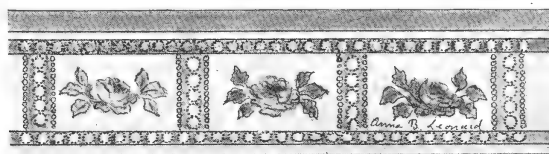
BUNCH BERRIES—MISS TILDEN

THESE little drawings of bunch berries are given as a suggestive motif for conventional designing. The berries are red; leaves a glossy green with touches of red and brown where older; stems brown, but of course in conventionalization, any desired liberty can be taken with the color as long as the effect is harmonious.



DESIGN FOR CUP AND SAUCER—ANNA B. LEONARD

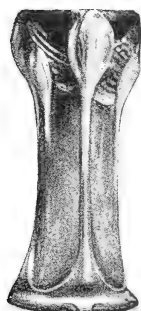
THE design is outlined in black. Rosettes are in turquoise blue enamel with outer rim in gold, also gold centres. The leaf-like forms in the narrow perpendicular stripes are of turquoise blue enamel, with a darker shade for the narrow bands each side, the dots between the leaves being gold. The wide band at the top of the cup and outer edge of the saucer is a turquoise blue tint obtained by using one-third Deep Blue Green (Lacroix), two-thirds Night Green (Lacroix). To this mixture add one-sixth flux. The smaller bands may be turquoise blue or gold. This design may be carried out in any color. It is charming in blue and green or in red and gold. It is an adaptable design for beginners, and can be used in monochrome. The second arrangement of the same spacing may be carried out in the old Sevres coloring of turquoise blue band, pink roses and turquoise blue enamel in settings of fine raised paste dots, which must not stand too high, but which should be carefully and beautifully executed, or the design will look coarse and common.





"L'ARTE DELLA CERAMICA"

Marshall Cutler



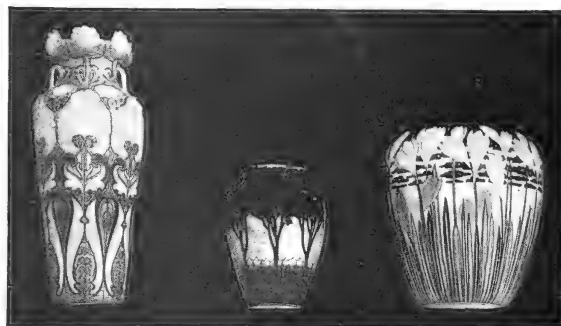
IN "Venice in America" at the Pan-American Exposition, among the Italian products displayed, one of the most noteworthy exhibits of art applied to industry is that of the Tuscan ceramic factory, "L'Arte della Ceramica." This factory was founded in 1897 by a group of artists and cultivated men, who proposed to imitate also in Italy that fecund renaissance of decorative art of which England had set such an admirable example to the world, and more particularly to restore to their former post of honor the arts of pottery, making "a gran fuoco" which, together with those of glass making, were formerly the glory of Italy.

The task was not an easy one in a country like Italy, where for more than a century there has been a lack of both knowledge and desire to do anything but copy the works of the great makers of the fifteenth and sixteenth centuries, and where no one has dared to leave the beaten path of tradition through fear of the hostile criticism any such attempt would create.

The members of this Society, however, have sought to prove by facts that the material characteristics of Italian majolica could be preserved in products inspired and pervaded

by a strong living modern sentiment, and executed with the new processes which our present age has developed in chemical science.

Notwithstanding the scepticism and indifference which still reigns in Italy regarding all matters of industrial art, this hardy attempt has been understood and appreciated and the



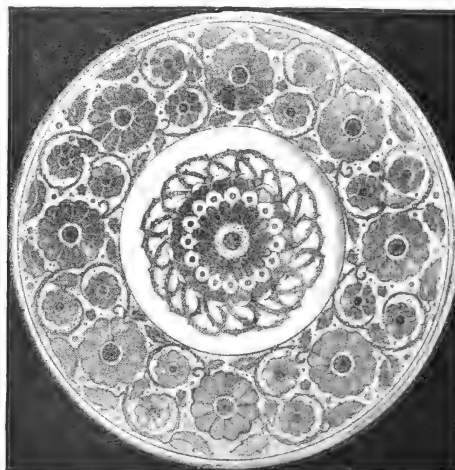
products of the Society have encountered the praise of connoisseurs and the favor of the public.

In the National Exhibition at Turin in 1898, which was of no slight importance as marking the intellectual progress in Italy, the young Society obtained a gold medal, and in the Paris Exposition of 1900 it was the only one among all the



Faience.

"L'ARTE DELLA CERAMICA."



Faience.

"L'ARTE DELLA CERAMICA."



Italian factories, although possessing no extended reputation such as the old and famous ones enjoyed, to which was awarded the Grand Prix d'Honneur.

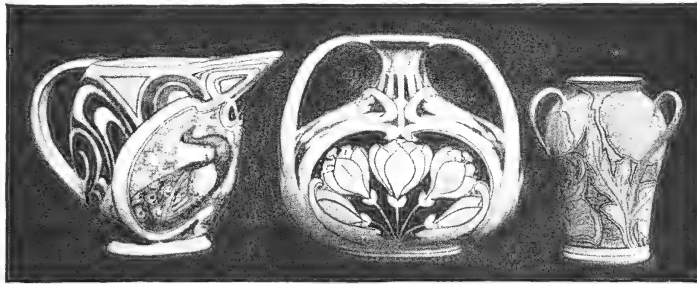
The display which the Society is now making in "Venice in America" by no means offers a complete exhibit of their varied products, but the examples shown sufficiently indicate the seriousness and artistic quality of the work and evidence the marked originality of form and decoration, as well as the excellence of technical execution. The vivid coloring which so often offends the eye in Italian majolica is here found toned down so that the effect is always harmonious and pleasing. The enamel is lustrous without presenting that glassy appearance which in majolica a gran fuoco destroys its true character and makes it seem an imitation of porcelain. Among the most interesting pieces are those with

metallic reflex which, while remarkable for their luminous iridescent effects, show at the same time such delicacy and sobriety of tone as to mark their distinctive character and wide difference from the vivid lustre work of French and Hungarian makers.

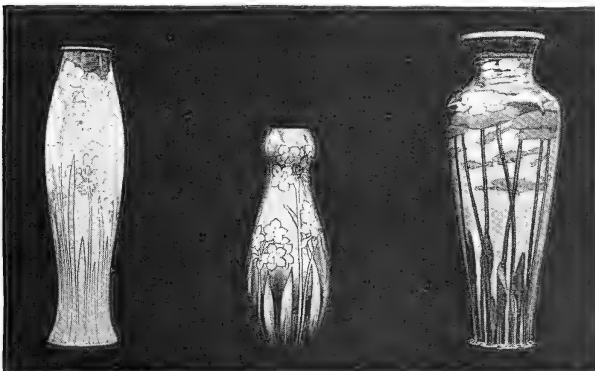
The Society has not limited its activity to the mere production of artistic bric-a-brac, but has occupied itself and with success in the application of majolica as a decorative feature in internal and external work of buildings and in furniture, and already many noteworthy examples of ornamentation, both flat and in relief, can be seen to-day in numerous palaces and villas throughout Italy, and the relatively modest cost at which such work can be executed cannot fail to extend its adoption in other countries as knowledge of it spreads.

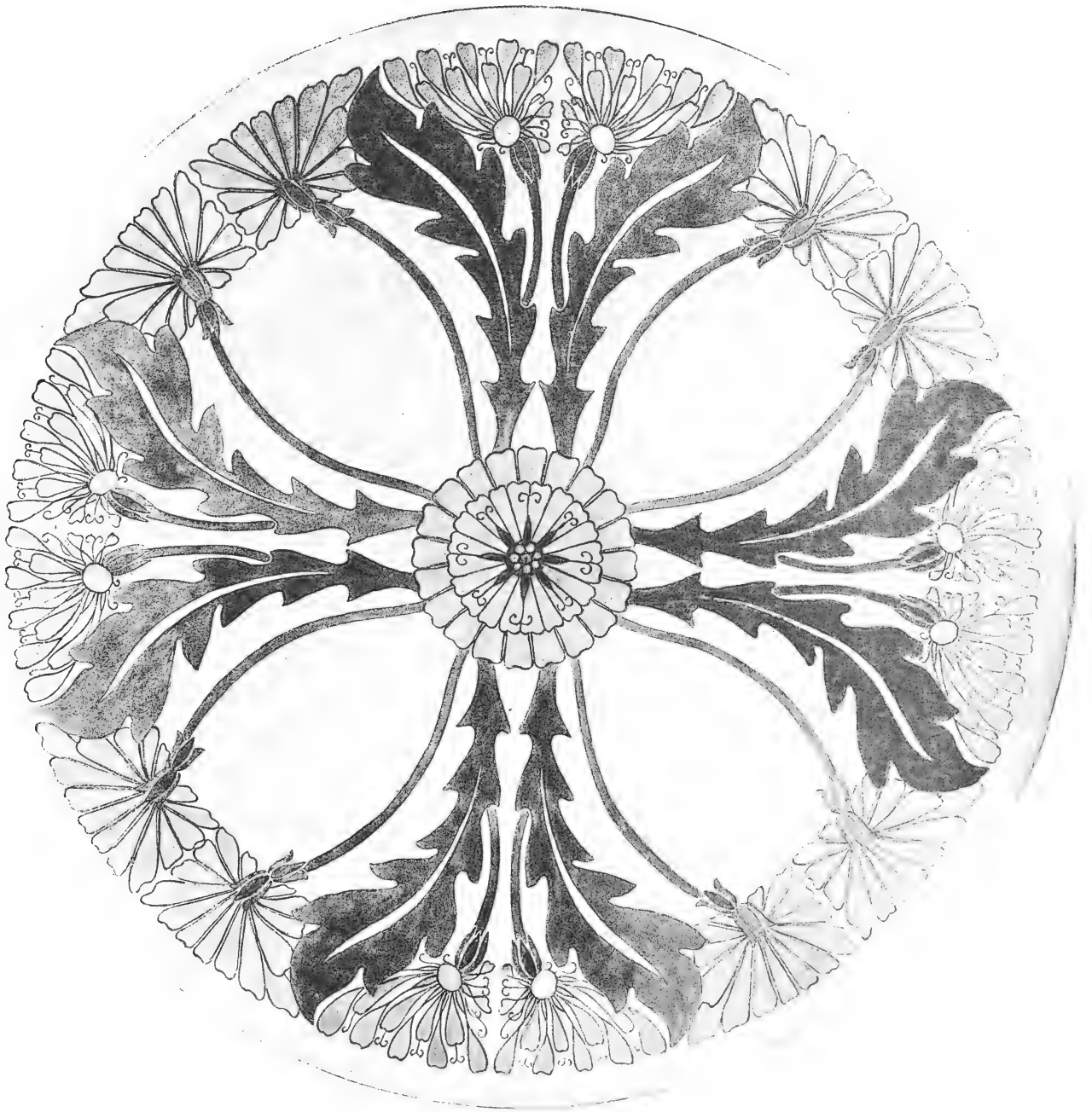
Typical pieces of work which show the artistic quality of the Society's product can be seen in their exhibit in the large polychrome panel representing peacocks and pheasants, and the decorative frieze of fishes in metallic reflex, both of which display perfect harmony of color and great richness of tone.

The work of the Society being now exhibited in the United States for the first time, it is to be hoped that it will meet with the same measure of success that it has received elsewhere. Certainly every lover of artistic pottery who can visit the exhibit will derive great pleasure from so doing.



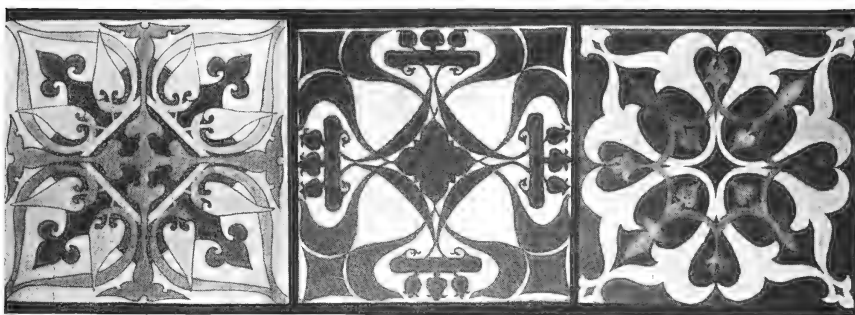
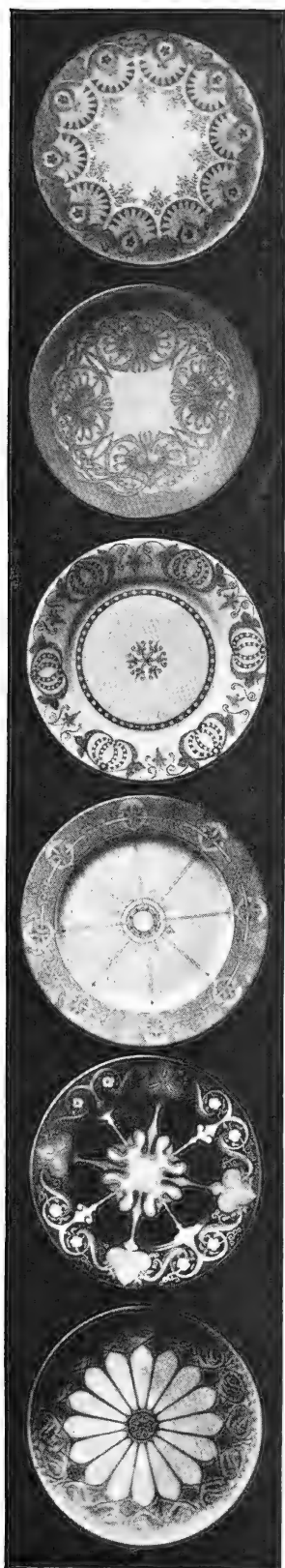
"L'ARTE DELLA CERAMICA."





DESIGN FOR PLACQUE—MISS SOULE

THE original design had pale yellow flowers and grey green leaves and stems, but the design would be equally effective with blue or violet flowers. Any color scheme could be worked out successfully with this design, care being taken that leaves and stems be rather of a neutral tint, whether brown or green or grey.



LILLIAN M. FOSTER

GRACE M. McCLURE

MRS. C. L. CADWELL

Margin Designs from top:—ANGIE W. COX, JOHANNA VON OVEN, GRACE M. McCLURE, LIDA M. CLARK, FLORENCE COONEY, ANGIE W. COX.



They show a few photos of the work of the first year students of the Art Institute. Considering that most of these students have never painted china and the work is all their own in design and application to the ware and that the instruction given was only a few hours once a week, the results are very satisfactory and encouraging beyond expectations. These pieces were selected at random and give a fair idea of the average work. The instructors' names of the "Department of Ceramics" of the "Art Institute of Chicago" are: Louis J. Millet, Design, John W. Hasburg, Ceramics. Mr. Hasburg is thinking of opening a department of pottery, consisting of shaping, modelling and underglaze decoration, all shaping, etc., to be done entirely by hand on the throwing wheel. There will be no casting or pressing and no duplicates.

TREATMENT OF CHINESE PLATE (Supplement)

Katharin Livermore

OUTLINE the design in black, using pen according to directions given in previous number of magazine. Wash in a yellowish brown background, using Yellow Ochre, toned with Brown No. 4, a little Silver Yellow and Black. The red is Capucine, touched with Brunswick Black. With the last fire, float white enamel around the petals of the conventionalized flower form, and wherever the design is left white (with the exception of the outer band, which is left in white china), using Aufsetzweis and $\frac{1}{8}$ flux, with just enough Black and Yellow Ochre to tone off the dead white effect.

OF INTEREST TO COLLECTORS

THE DEANS GATE PRESS,
GEO. FALKNER & SONS,
DESIGNERS, ENGRAVERS, PRINTERS, LITHOGRAPHERS,
170 DEANS GATE, MANCHESTER, August 10th, 1901.

To the Editors of Keramic Studio:

The interesting article which appeared in your issue of September, 1900, of the KERAMIC STUDIO, prompts me to write and ask if any of your readers who may happen to possess genuine old Staffordshire figures would care to send me photographs with description and dimensions of their treasures, as I am about to publish a list of these cottage toys.

I have for some years been making a collection of the quaint mantelpiece ornaments about which our authorities have written so very little and which are becoming more and more sought after every year. The glaze upon the earlier figures attributed to Astbury, Whielden and Voyez is much to be admired, and the humour of many of the village scene pieces is most delightful. They are no mean guides to the study of costume, and many of the pieces by Enoch Wood are fine specimens of the modellers' art and the potters' craft.

If at any time any of your patrons when visiting England should find themselves near Manchester it will afford me much pleasure to show my small collection to those who may take an interest in Staffordshire figures.

May I, as an English printer, congratulate you upon the artistic get up of your periodical; the illustrations are delightful examples of process work.

I am, faithfully yours,

FRANK FALKNER.

THE COLLECTOR

OLD CHINA FOR SALE OR EXCHANGE

(When pieces are sent by express, expressage is paid by buyer. When pieces are sent on approval and returned, return expressage is also paid by buyer.)

Proof pieces must be absolutely perfect and show practically no traces of wear. Perfect pieces must be perfect not only in condition, but in color, and traces of wear must be very slight and not injure the piece in any way. All cracks, chips, repairs, marked discolorations or scratches must be mentioned.

Lack of room will often prevent us from giving a complete list of pieces for sale in this Magazine. A complete and revised list will be found in our special publication "Old China," which will be issued at the end of every month, four or five days after the issue of KERAMIC STUDIO. Although "Old China" will be practically a reprint of Collector articles in KERAMIC STUDIO, notices, advertisements and occasionally articles will appear in it, for which we have no room in KERAMIC STUDIO. To subscribers of KERAMIC STUDIO who wish to receive "Old China," we will make the special following club offer:

One year subscription to KERAMIC STUDIO and "Old China" \$4.00 (or 50 cents less than regular prices of both Magazines.)

DARK BLUE STAFFORDSHIRE

Landing of Lafayette platter, 10½-inch, perfect, fine clear print,	\$45.00
Coat of Arms of Rhode Island, 9-inch plate, perfect	32.00
Capitol at Washington (Stevenson, vine leaf), perfect but very slight discoloration in center, 10-inch plate,	32.00
Cadmus, 10-inch soup plate, perfect, very fine	20.00
Boston Octagon Church, 10-inch soup, perfect,	18.00
Another, short crack on edge, hardly shows, fine glaze,	12.00
Six City Hall N. Y., 10-inch plates (Ridgway), perfect, for lot of six,	63.00
Chateau of La Grange, 10-inch plate, perfect,	18.00
East View of La Grange, 9½-inch plate, perfect,	16.00
B. & O. R. R., 9-inch plate (inclined), perfect,	18.00
Another, 10-inch (level), traces of wear,	15.00
Another, 10-inch soup, perfect	15.00
Boston Hospital, 9½-inch plate, vine leaf, white edge	16.00
Escape of the Mouse (Wilkie), 10-inch plate, perfect,	18.00
Another, repaired, but good color, good decorative specimen,	8.00
Valentine (Wilkie), 10-inch plate, perfect,	13.00
Boston State House, chaise in foreground, 10-inch plate, slight crack on edge, hardly shows,	16.00
Pine Orchard House, 9½-inch soup plate, slight crack on edge, hardly shows,	15.00
McDonough's Victory, 9½-inch plate, perfect,	15.00
Another, 7½-inch, proof,	7.00
Water Works, Philadelphia, chaise in foreground, medium blue, 9-inch soup plate,	12.50
States platter, 10-inch, one inch crack on border,	12.50
States, 10-inch soup plate, proof,	12.00
Another, flat, repaired, good decorative specimen,	6.50
City of Albany, 10-inch plate (Wood), crack and slight discoloration,	12.50
Fairmount Park, Philadelphia, 10-inch plate, perfect,	10.00
Trenton Falls, 7½-inch plate, perfect,	11.00
Quebec, 9-inch soup plate, perfect,	10.00
English Hunting Scene, 10-inch, perfect, rich blue,	5.00
St. Catherine's Hill near Guilford, 10-inch soup plate, perfect,	5.00
Yorkminster Abbey, 10-inch soup plate, crack on edge, shows little,	3.50
Cup and saucer, fruit and flowers, perfect,	2.00
Soup tureen, 15-inch wide, flowers, perfect, fine piece	12.00
Medium size pitcher, shell design, fine,	5.00

LIGHT COLOR STAFFORDSHIRE

Anti-Slavery, 8-inch plate, perfect,	14.00
Hartford, Conn., 10½-inch pink plate, perfect,	12.00
Six pink plates, Bethlehem, 7-inch, perfect, for lot,	12.00
Fort Montgomery, Hudson River, 5-inch black and white plate, perfect,	8.00
West Point, Hudson River, 8-inch black and white plate, perfect,	4.50
Richard Jordan, 7-inch pink plate, perfect,	6.00
Caledonia, 10½-inch pink soup plate, perfect,	2.00

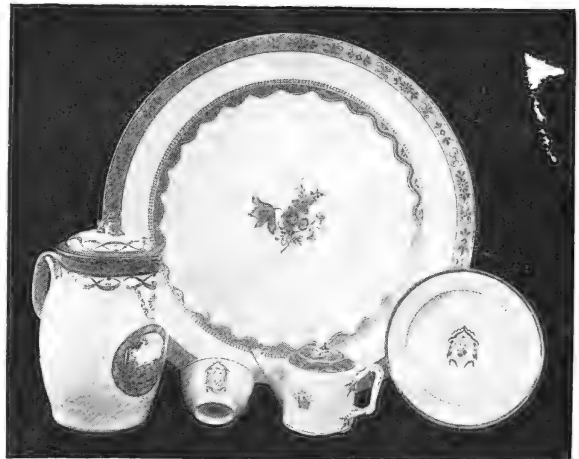
LUSTRES

In *Old China Magazine*, will be found a list of lustre pitchers and mugs, from \$2 up. We will send to subscribers who apply for it a good lot of these pitchers for selection, pieces not wanted being returned at subscriber's expense.

MISCELLANEOUS

Lowestoft tea set, single flower decoration, teapot, sugar bowl, creamer, 2 cups and saucers, good condition,	\$26.00
Three Lowestoft sugar bowls, flowers, slight cracks, \$2.75 to	4.00
Lowestoft plate, 9-inch, red and gold decoration, very fine,	3.00
Lowestoft, 8-inch plate, and cup and saucer, single flower, black,	3.50
Twelve Apostle pitcher (Chas. Meigh) date 1842, small repair on edge, rare and fine,	18.00
New Hall porcelain tea pot, marked, flowers in brilliant colors, spout restored,	6.00

(See complete list in *Old China*.)



ORIENTAL "LOWESTOFT," Boston Museum of Fine Arts.

LOWESTOFT

Edwin Atlee Barber

AMONG the best china of our grandmothers the so-called "Lowestoft" were figured most extensively. In the early part of the nineteenth century there was scarcely a well-to-do household throughout the New England, Middle and Southern States which could not boast of a table service or at least a few pieces of this ware. In such large quantities was it imported into this country that at the present day the supply which is constantly coming to light seems inexhaustible, yet while often beautiful in form and decoration it rarely commands a high price among collectors.

It has been a much disputed question among ceramists whether what is commonly known as "Lowestoft" china was produced in the town of that name at the easternmost point of England, or in the Orient. Prominent students are found supporting each side of the question. Others claim that the ware was made in China and sent to England to be decorated.

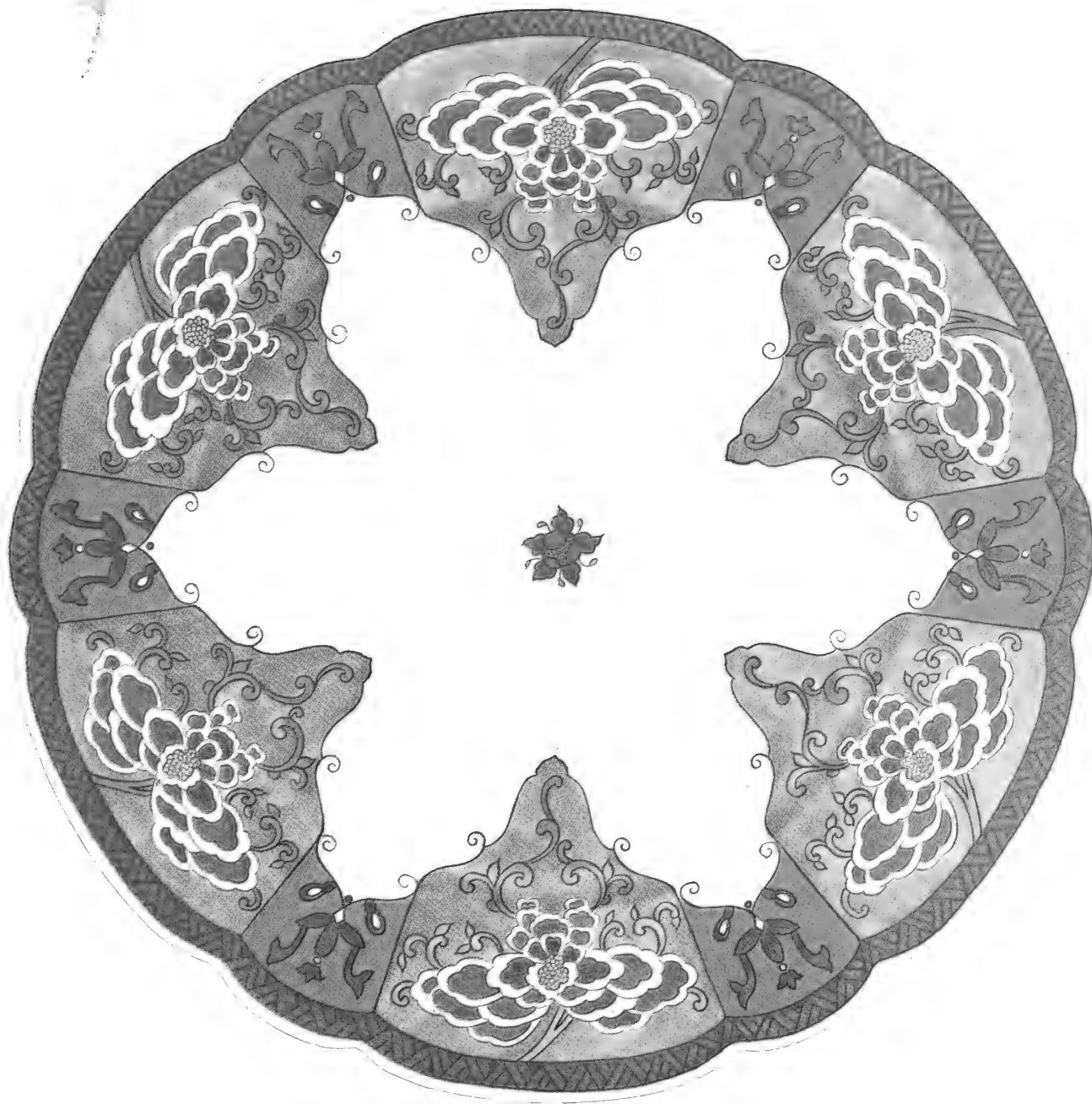
As found on this side of the Atlantic, "Lowestoft" ware may be divided roughly into three classes, all different in the character of the decorations, yet possessing certain features in common:

1st. That which is embellished with dark blue enameled bands, flowers and other designs, in combination with gold dots, stars and tracery.

2d. That having polychrome decorations of red flowers and green leaves, usually small in size, with waving lines of red or brown closely running dots around the borders.

3d. That with brown monochrome devices, in which coats-of-arms, crests and armorial bearings figure conspicuously. In all of these varieties the body of the ware is similar,—a coarse, hard paste, extremely brittle and usually quite rough on the under sides. Occasionally we find pieces combining the characteristics of two or more of these varieties, such as a recently seen punch bowl with blue and gold trimmings, and a medallion on one side in various colors, representing the Arms of New York State.

In attempting to decide which theory of origin is correct, American collectors are hampered at the outset by the lack of fully identified examples of true Lowestoft porcelain. We have no means in this country of comparing the ware found here with authenticated pieces of English origin. Among

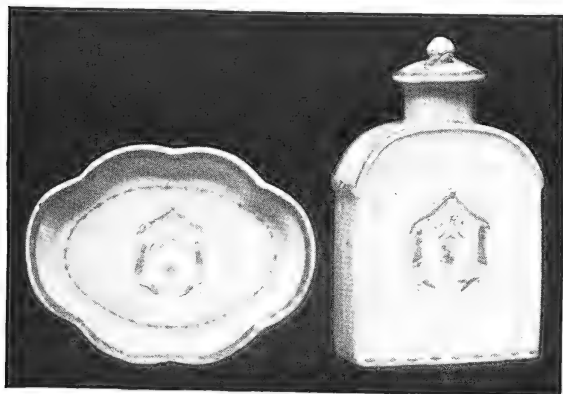


CHINESE PLATE-K. LIVERMORE

the examples which are accessible to us we cannot discover any indications of two distinct origins, and it is therefore reasonably safe to assume that all of this ware which has found its way to America is from the same general source, be it England or China. In view of the fact that fully identified pieces are so rare in English collections it would seem improbable that the immense quantities of this ware found in this country could be of English manufacture. We cannot suppose that the American market should have been selected by the small English factory as a dumping ground for the great bulk of its products. Indeed, if one-tenth of the ware which is known here as "Lowestoft" could have been made at the English factory, that establishment must have been the largest of its kind in all of Europe.

First let us consider the subject of paste or body. No one will dispute the assertion that ordinary Chinese porcelain presents similar characteristics to what we call "Lowestoft." In fact the two are identical in all points, save the one of decoration. No English porcelain is known, be it Lowestoft, Plymouth or Bristol, that possesses the same peculiarities,—the distinctive, greenish or bluish tinge, the extreme brittleness, the pitted appearance of the glaze and the uneven surface of the paste.

The second point to be considered is the character of the forms of "Lowestoft" vessels. For a century and a half or more the helmet cream pitcher and the twisted and floriated handles of sugar bowls and tea pots, the jar shaped vases and square, flat tea caddies have been conspicuous among Oriental wares. These shapes first appeared in the blue Canton china and were exactly reproduced later in the monochrome and polychrome-painted wares. We search in vain among them all for English models.

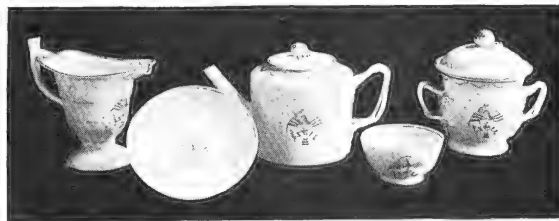


ORIENTAL "LOWESTOFT" BLUE AND GOLD DECORATION.
Pennsylvania Museum, Philadelphia.

As an illustration of the first described class of "Lowestoft" ware, we here show two pieces, a small tray and tea caddy in the Pennsylvania Museum, Philadelphia. The decorations are entirely in blue, relieved by gold stars and dots. It is what is commonly known as "Lowestoft" porcelain, yet beside it in the same case are some pieces of identical form and paste which are unquestionably of Chinese origin.

The second class is represented by a little group of "Lowestoft" which may be seen in the Boston Museum of Fine Arts. The saucer to the left of the group and the cup are of similar character to the two pieces already shown, with identical decorative designs. The toddy jug, teapot and

plate are decorated in various colors and are unquestionably of Eastern manufacture.



ORIENTAL "LOWESTOFT." MONOCHROME DECORATION.
From private collection in Milford, Pa.

Illustrating the third class is a portion of a table service, consisting of helmet creamer, cup and saucer, teapot and sugar bowl, embellished with a design of the American Eagle and thirteen stars, and the characteristic dotted border lines. These pieces are decorated in brown and gold and evidently form part of an order executed in China for an American purchaser.

One of the most striking forms of "Lowestoft" vases is shown in the accompanying cut. These were usually made in pairs and placed at each side of the mantel, but it is seldom that they are found with the cover intact. The decorations were generally in colors and gold, though occasionally in brown.



ORIENTAL "LOWESTOFT." POLYCHROME DECORATION.
By courtesy of N. Metzger, New York.

A most interesting piece of so-called "Lowestoft" porcelain is to be seen in the Bloomfield Moore collection of the Pennsylvania Museum, Philadelphia. It is an enormous punch bowl, 21 inches in diameter, with exterior decorations in various colors. In the interior are carefully lettered documents in the Swedish language, closely imitating printing.

This was supposed to be of Swedish origin, but a careful examination shows it to be of identical body and workmanship with the "Lowestoft" china of our collections. It was executed in China for a Swedish purchaser, just as orders were filled there for American patrons.



CHINESE "LOWESTOFT" TODDY JUG.

Another interesting piece, of Chinese origin, a variety of ware sometimes classed with "Lowestoft," is a toddy jug bearing the portrait of Washington, evidently copied from the Stuart likeness. It is painted in black or dark brown, surrounded by a gold band. The handle and knob of the cover are of the typical Chinese form. This piece is owned by a Newport collector.

It is generally believed by collectors that the real Lowestoft ware was of a hard porcelain body, yet I have examined all the authorities within reach and do not find that any one

of them makes such an assertion. It is conceded by most writers that the earlier products of the English factory, from about 1756 to 1762, were of a pottery body, with blue decorations, somewhat resembling delft ware. From the latter date to the close of the factory in 1803-'04, a better class of ware was gradually introduced, but, according to several authors, this could be readily distinguished from the Oriental ware, which other authorities believe to have been decorated there. Mr. Llewellynn Jewitt, than whom there is no higher authority, in his *Ceramic Art in Great Britain* states that "The collector will be able to distinguish immediately between the examples painted at Lowestoft on Oriental body and those which were potted and painted there." It is extremely doubtful if any true hard porcelain was ever fabricated at the English factory. On the contrary many examples of soft body have been found that have been fully identified as English Lowestoft. How the hard porcelain fallacy should have ever gained such a foothold among collectors is one of those mysteries which cannot be explained.

We have not sufficient facilities in this country to determine satisfactorily whether any of the Oriental ware with European decorations, if such was ever painted at Lowestoft, can be found among our material in this country. With this question we have nothing to do. It is at least highly probable that no such pieces are to be found in American collections. Certainly no examples have yet been identified.

It is not deemed necessary here to quote from the various conflicting authorities, on both sides. Those who take the ground that the ware generally known as "Lowestoft" is simply a variety of Chinese porcelain of a peculiar style and character, have the consensus of opinion in their favor. It is difficult to understand how the "Lowestoft" hallucination originated in this country. There is certainly not the slightest basis for believing that any of the Oriental products which are so common here could have been brought from England. Neither have we any proof whatever that the Chinese ware was ever painted in the English town. A prominent English writer, Mr. Owen, in his *Two Centuries of Ceramic Art in Bristol*, says, "There cannot be any doubt that hard porcelain, vitrified and translucent, was never manufactured from the raw materials, native kaolin and petunse, at any other locality in England than Plymouth and Bristol. The tradition that such ware was made at Lowestoft in 1775 * * *



ORIENTAL "LOWESTOFT," Bloomfield Moore Collection, Pennsylvania Museum, Philadelphia.

rests upon evidence too slight to be worthy of argument. The East India Company imported into England large quantities of porcelain for sale * * * This particular ware, which is very plentiful even at the present day, and which has of late acquired the reputation of having been made at Lowestoft, was simply, in form and ornamentation, a reproduction by the Chinese of English earthen-ware models. The Chinese do not use saucers, butter boats and numbers of other articles after the European fashion, and the agents in China were compelled to furnish a model for every piece of ware ordered. These models the Asiatic workmen have copied only too faithfully. The ill-drawn roses, the coarsely painted baskets of flowers, the rude borders of lines and dots, are literally copied from the inartistic painting on the English earthenware of by-gone days. There is a tradition that Oriental ware was imported in the white state, to be painted in England. Before giving belief to this speculation, it will be necessary to consider how singular, nay, how impossible, a circumstance it is, that if this unpainted china was imported in quantities sufficient to constitute a trade, none of it should have escaped into private custody free from that miserable defacement which has been mis-called decoration."

It may be interesting to know what Mr. M. L. Solon, the great *pâte-sur-pâte* artist, and one of the highest authorities on old English wares, has to say about the scarcity of true Lowestoft ware in England. In a recent letter he writes me:

"With respect to your inquiries concerning the real Lowestoft ware I have not much to say beside what every one knows about it. A genuine specimen is, at least, very difficult to find, if not impossible to identify. The so-called 'Lowestoft' ware, made in China for the foreign markets, is altogether out of the question—the point has been settled long ago. A few pieces are in existence, to which an unquestionable pedigree gives a certificate of origin. In all cases we observe that the style of decoration is always an

imitation of that adopted in other English factories. I have seen a few undoubted examples painted in blue under glaze which could be mistaken for common Worcester or Caughley. You may understand that, as the Lowestoft ware never bore any mark, it is next to impossible to discover a genuine specimen. In short, a real Lowestoft piece is the *rara avis* for an English collector, and many a one would be prepared to give a very high price for it if it could be found."

The late Sir A. W. Franks, a noted collector and authority on ceramic subjects, stated that "There can be no doubt that there was a considerable manufactory of porcelain at Lowestoft, but this was of the usual English soft paste. The evidence of hard paste having been made there is of the most slender kind."

The question naturally arises, is there any genuine Lowestoft china to be found in the United States. So far as any positively identified pieces are concerned it may be said that not a single one is known. There are, however, a few examples which are confidently believed to be of Lowestoft origin, but these may be counted on the fingers of one hand. Of the thousands of pieces of so-called Lowestoft that I have examined, only two could possibly have been of English manufacture. One of these is a tea pot of lozenge form and English shape, bearing the characteristic "Lowestoft" decorations,—tiny flowers and roses in colors, with waving lines of minute dots around the top and cover. The handle of this piece is of the usual plain design seen on English ware. The form of the piece is unquestionably English, and the paste is entirely different from the Oriental, possessing a pinkish white cast instead of the greenish or bluish tint of the Chinese ware. Furthermore the body is the soft bone china of the English factories, and there would seem to be no reasonable room for doubt that this piece was produced at the Lowestoft factory.

The second example to which I have referred is a small cream pitcher with the same characteristic decoration and



SUPPOSED TRUE LOWESTOFT. Boston Museum of Fine Arts.

unquestionably English in shape, entirely different from any of the Oriental forms, the body being a pure white, bone china. The first of these pieces may be seen in the Field Columbian Museum, Chicago, while the second is in a private collection in Pennsylvania.



SUPPOSED LOWESTOFT TEA POT. Field Columbian Museum, Chicago.

Gen. Charles G. Loring, Director of the Boston Museum of Fine Arts, informs me that there are three examples of supposed genuine Lowestoft ware in their collections. Quoting from his remarks on this subject, "You ask what is my authority for believing that the three objects are Lowestoft ware. Take the cup and saucer. In the first place the ware is evidently English. It is porcelain, soft paste, thick glaze, of purer white than the Chinese, border decoration not native to the East, and in the centre the red roses mentioned by Lewellyn Jewitt (the best authority that I know of in regard to Lowestoft). Unquestionably not Oriental, but English; whether from Lowestoft is another question; they were given by an American gentleman living in the Isle of Wight, a collector of, and an expert in, old English ware, as pieces of accepted Lowestoft.

"The cream jug is from another source, also from an expert. Roses similar, diaper border, distinctly not Oriental.

"Another wholly independent confirmation comes from this: One of our officers in London at a bric-a-brac shop, seeing a small fragment of ware, asked the dealer if he had a whole piece. His reply was, 'No, if I had it would be almost priceless; that is true Lowestoft.' The paste of this is similar and the decoration almost identical with that of the cream jug.

"This question of Lowestoft interested me twenty-five years ago when I was first arranging the Museum. I then found that all the so-called specimens we had of that ware were Oriental,—unquestionably Chinese. It led me to investigate and I found that every old cupboard in Salem was full of it. Salem was in old days the headquarters of the trade with China, and every sea captain and every consignee brought home full dinner or tea sets marked with his initials and often with armorial bearings. While these and much of the decoration were copied from drawings sent out from here, there were always little points that betrayed the Oriental hand, irrespective of the ware, which was unquestionably Chinese."

In view of the evidence presented above, it is safe to assume that there is very little true Lowestoft ware to be found in America. The few pieces which are believed to be

such are still in doubt, but they may turn out to be the exceptions which prove the rule. If true Lowestoft is so rare in England it follows that it must be still less common in this country. The Lowestoft factory was an obscure and insignificant establishment and could not have produced any great quantity of ware, of which little could have found its way to this country from the farthest point in England.

Many years of study and investigation have convinced me of the following facts. In the first place no pieces of *Oriental shapes* found in this country could possibly have been made in England. We may with confidence attribute every helmet-shaped cream pitcher, every flattened and arched tea caddy, every tea pot and sugar bowl with twisted handles which predominate, to a Chinese potter. In the second place we may safely assume that every example of hard, brittle porcelain of this type which may fall into our hands is purely Oriental in origin. All such pieces must be discarded by the searcher for English Lowestoft china. It is highly probable that the latter exists here, but who is to decide the question of authenticity in the absence of any factory marks? Who can distinguish the paste of Lowestoft porcelain from the bodies of similar wares produced at other English factories, whose shapes and decorations were so closely copied? The ceramic student, however, may be sure of two things: First, that if any true Lowestoft exists on this side of the Atlantic, it must be looked for among the pieces of *English shape*, and, secondly, that it will be more likely to be found among the *pure white* or *creamy* porcelain so characteristic of the English factories, which is entirely different from the cold, bluish, vitreous ware that comes only from the East. The collector who finds a piece which possesses these requirements, provided it bears the characteristic decorations of true Lowestoft,—the tiny groups of flowers with roses of larger size; the scalloped lines composed of tiny dots or finely diapered borders,—will have the satisfaction of knowing that he at least possesses an interesting bit of old English ware, more nearly akin to his desideratum than any of the Oriental "Lowestoft" offered by dealers. Among such pieces it is probable that, when an opportunity comes for comparison with identified examples, a few at least will prove, by further elimination, to be undoubted specimens of true *Lowestoft*.

The peculiarities of decoration in this Oriental ware which masquerades under the name,—characteristics which, by accident rather than design, are suggestive of the Lowestoft style,—render it so different from the average Chinese productions that it will probably continue to be known by a distinctive term. I would suggest for it the name of *False Lowestoft*.

We call the attention of collectors to a letter from Mr. Frank Falkner, Manchester, England, published on page 131.

A large collection of ancient pottery from tombs of the Incas, in Peru, will be sold in London next Autumn. It was made by Sir Spenser St. John while acting as British Minister in Peru, and contains many bird, beast, and fruit pieces placed in the graves with the mummies for their use or enjoyment during the march to the better world. One represents a panther suckling her cubs. Another consists of a three-faced figure which will please those who are forever discovering Buddhist or East Asian analogies in relics found in Central and South America. There are human heads and figures used as cups, and other bits of pottery for which no explanation has yet been found. The collection numbers 400 pieces.

LEAGUE NOTES

"The object of the National League of Mineral Painters is to associate and centralize the members of the various and widely scattered clubs of mineral artists throughout the United States, and thereby promote inter-communication in order that comparison of method may tend to the improvement of the art of mineral painting, and lead to the gradual development of a National School of Mineral Painting."

The question is frequently asked by both individual and club members, "Of what benefit is the League to me?" This query is usually followed by the explanation that this particular individual has not time to follow a prescribed course of study and is not interested to exhibit work. These two points touch lines upon which much time and effort have been expended, and through which the League has sought to be helpful to its members.

Well directed, systematic study means advancement. Exhibitions at intervals are a means of measuring advancement, and even those who do not care to exhibit are glad to see a League exhibit. The more largely representative these exhibitions the greater the pleasure.

There are doubtless a considerable number of members of the League who are prominent teachers and whose time is of such value that if only a thought of what this organization can "do for me" actuated them, they would withdraw at once. Many loyal members are members because of a love for this art and its advancement. The "benefit to me" is one reason for membership, and the privilege of being a benefit to others is another reason for membership. The ceramists of our country are divided into two general classes, those who are of necessity primarily interested from a wage earning point of view, and those interested because of a love of this beautiful art. The latter class can but be glad to lend their encouragement to the former by membership as active as is consistent with other duties. It can but be a pleasant privilege to combine in one effort assistance in the advancement of ceramics and assistance to artists who depend upon this art for their income.

The League, through the close alliance in feeling and purpose of its widespread members, can accomplish by united effort what would be impossible of accomplishment by a few people, however deep their interest. We are banded together that we may accomplish a purpose set forth in the above quotation from our constitution.

MRS. VANCE PHILLIPS, President.

IN THE STUDIOS

Miss Pearl W. Phelps has returned from Paris, where she has been painting miniatures with Mme. Richard, and will now assume charge of the art department of Holbrook Normal College, Fountain City, Tenn.

Mrs. Vance Phillips will resume classes in New York October 1st, after a season of remarkable success in the Ceramic School at Chautauqua. At one time five teachers were kept constantly busy—Mrs. Safford, Misses Mason and Mrs. Culp.

Mr. Marshal Fry will receive pupils the 1st of October after a few weeks' sketching at Shinnecock. The School of Ceramics at Alfred, N. Y., at which he was instructor, met with great success, there being many more pupils than was expected for the first season.

The Misses Mason are in their studio and have resumed classes.

Mr. A. B. Cobden of Philadelphia, has reopened his Ceramic Art School for the winter.

Pupils seem to be starting in early this year, and the teachers look forward to a busy season.

Mrs. Helen M. Clark of Chicago, has been studying the making of pottery at the school in Alfred, and will receive her pupils the 1st of October at her studio in the Auditorium tower.

Mr. Franz Bischoff has had classes in Buffalo during the Pan-American Exposition.

Mr. F. B. Aulich received pupils in Pittsburg during the summer months, but will return to Chicago in October.

We are in receipt of Miss Wynne's new fall catalogue of china for decoration, to which have been added many new and good things.

CLUB

NOTES

Misses Peck, Topping and Middleton of the Atlan Club have been in New York studying and sketching the rare porcelains at the Metropolitan Museum.

The New York Society of Ceramic Arts held its first meeting of the season as usual at the Waldorf-Astoria, and will give an exhibition the first or second week of December.

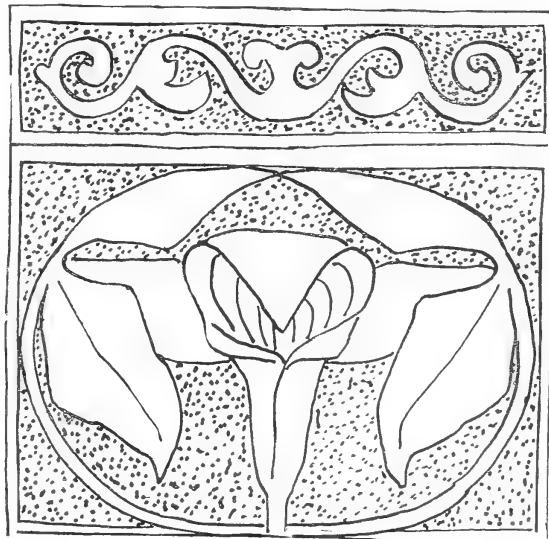
PYROGRAPHY

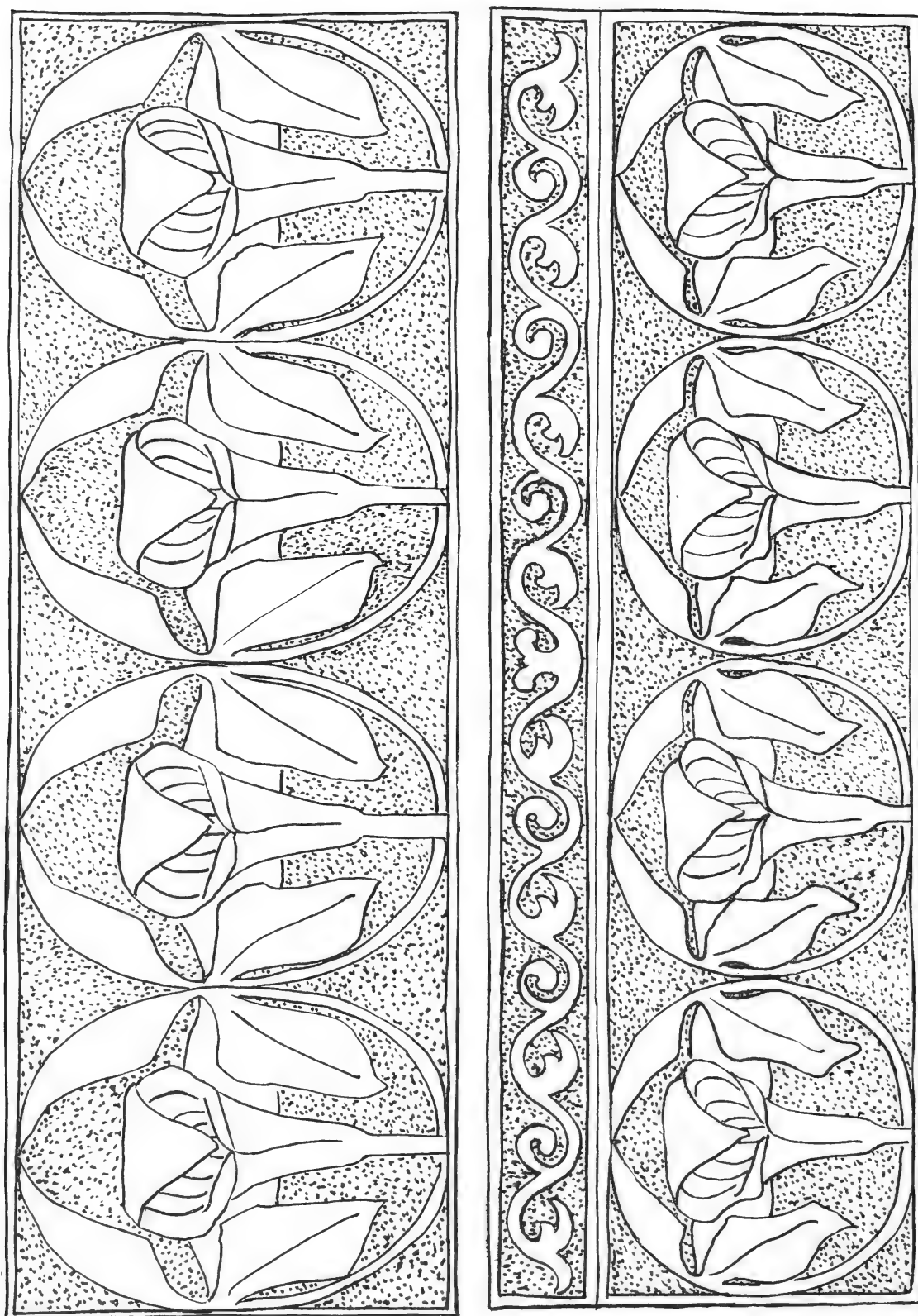
All designs for Pyrography should be sent to Miss K. Livermore, 1010 Chapel St., New Haven, Ct., who will have charge of this department and will answer inquiries in the Magazine.

JACK IN THE PULPIT DESIGN FOR BOX

Janet Pulsifer

BURN the outline of flowers and leaves as well as the dark lines in the flowers and veins in the leaves with a firm dark line. The background should be burned lightly with the flat side of the point. Tint the flowers and leaves with a warm green, not too dark, trying as much as possible in the burning and color to represent the natural colors of the flowers. Finish with a wax polish.





JACK IN THE PULPIT DESIGN FOR BOX—JANET PULSIFER



TULIP FRAME—KATHERIN LIVERMORE

BURN outlines and shade slightly, use either the combination of stippling and cross-hatching for background or carry it out in one style only.

Color flowers a dull red, stems and turned over portion of leaves a yellow green, leaves a grey green; wax and polish.

"President Loubet will present to the Czarina as a souvenir of her visit to France a magnificent Sevres table service of thirty pieces, the decorations representing dancing girls."



A large number of face urns have been found in excavating prehistoric tombs near Dantzic, in Eastern Prussia. Three are more perfect than those found by Schliemann in the Troad. They have fairly well-shaped ears on the sides, well-molded noses with the nostrils formed, mouths, prominent eyebrows, and large, oblong eyes. The type, if a type there be, is Asiatic rather than European. The belly of each urn has decorations of spears and other weapons.

OUR CLAYWORKING INDUSTRIES

AN extensive report will shortly be issued by the Geographical Survey containing statistics of the clayworking industries of the United States in 1899 and 1900. The figures show great activity in all branches of this industry, every one making large increases in 1899 over 1898 and in 1900 over 1899. The clayworking industry, the report predicts, is unquestionably destined to enjoy a much wider field of usefulness, especially in view of the rapid destruction of the forests of the United States, which will necessitate a greater use of clay products as structural materials.—*New York Times*.



MUSHROOM DESIGN (No. 5)—S. EVANNAH PRICE

PROCEED with the background and ferns as in No. 1. For the large ragged mushroom, use a very thin wash of Ivory Yellow for the lightest parts, with a touch of Yellow Brown at the tip end of the cap. The faint shadows on the little scales are rose, also the inside of the gills back of the stem.

For markings and shading of stem, use Violet No. 2 and Primrose Yellow (equal parts). The little rootlets are yellow brown and sepia. The small spotted mushrooms are cream white (Ivory Yellow) spotted with green (Apple Green and Lemon Yellow.) Treat the cluster at the opposite side of the plate as in No. 1.

ANSWERS TO CORRESPONDENTS.

This column is only for subscribers whose names appear upon our list. Please do not send stamped envelopes for reply. The editors can answer questions only in this column.

Mrs. M. G. C.—For dusting background of "Toad stool" use same colors used in painting in first fire. You will have to get the unpainted cabinet from a manufacturer of furniture. The gilt lacquer you can procure from any of our advertisers who keep materials for painting.

Mrs. R. H. S.—Of course underglaze tiling for your fire places would be the best as fine color effects can be produced with little or no design, but as that is impracticable for you we would suggest as simple a design as possible, a conventional one, in rather neutral tones, but harmonizing with wall decoration of room. In this number you will find some designs by pupils of the Art Institute of Chicago which will offer suggestions as to treatment of tiles in flat colors with or without outlines. You can get the tiles from any of our advertisers of china. Blue and white tiles are very effective, or if your studio is in green, a combination of dull green, warm or gold grey and a violet blue would be interesting. Read suggestions of color scheme in article on Poppies. We do not know the prices of tiles,—it depends upon size, shape and quality of tiles. The dealers will give you all information of that kind.

Mrs. P. F. N.—To mix your powder gold make a medium of equal parts lavender oil, balsam copaiba, and oil of tar with 25 drops of oil of cloves to an ounce of the mixture. If this makes a too open medium to keep on a glass slab omit the clove oil.

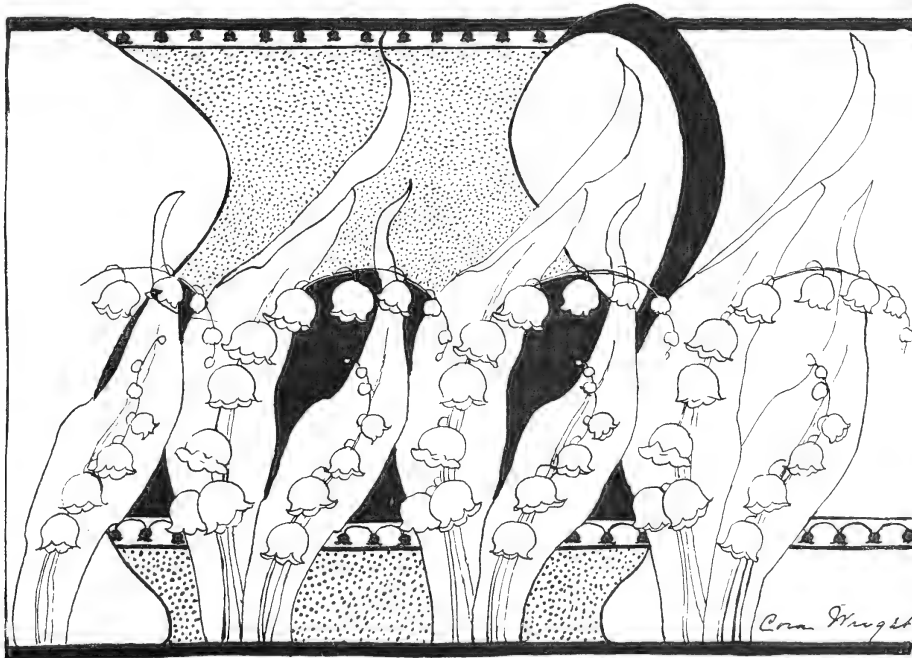
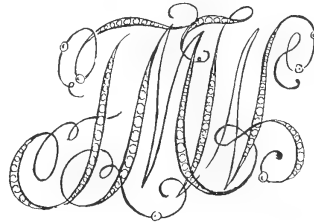
Mrs. C. T. G.—Our editorial will give you the desired suggestions for working up small novelties for Christmas sales.

Mrs. E. W.—Your little plate design had a dainty general effect but the details of the design itself have hardly enough character. The scrolls are rather meaningless as well as the little dots and dashes at top. Anything that suggests Rococo is rather out of date. The two little flowers sprouting from inner line are rather set,—two is an awkward number. We will make a design on the same general plan and publish in a later number, so you can see what we mean when we say your general plan is good, but hardly enough originality or technique in execution. However it shows taste in arrangement, and we think you ought to feel encouraged to keep on. Study the arti-

cles on designing from flowers which appear in KERAMIC STUDIO from time to time; the first ones beginning October, 1900, will be most useful at the start.

RAISED PASTE

FOR the benefit of those who have not read our numerous articles on raised paste, we will repeat the simple formula. Use Hancock's paste for raised gold. Add to this enough Dresden Thick Oil (Fat Oil of Turpentine may be used if it is not too thick) to make the powder a trifle darker, but not enough to make it soft or in a paste. Then thin with lavender oil, rubbing the mixture until it is of a creamy consistency and will remain as it is placed either with a brush or pen.



LILY OF VALLEY PITCHER—CORA WRIGHT

DOTTED portion, Yellow Lustre; black portion, Yellow Brown Lustre; narrow bands at top and bottom, Yellow Brown; background of tiny borders, White with design in

Gold; leaves Green Gold, with flowers in White Enamel; stems, Gold.

Outline all with Black.

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KERAMICS STUDIA

Vol. III, No. 7

NEW YORK AND SYRACUSE

November 1901



HERE seems to be, in all studios, more activity than usual at this season of the year, which argues well for the work everywhere. Classes are rapidly filling with pupils from all quarters. We will not call them (as yet) students of ceramics, because the majority have no aim nor plan other than visiting the different studios, asking to see work, much in the same manner as those seeking new styles in millinery, and if a vase or plate suits them in one studio, a few lessons are asked for, and again a few lessons in another studio, perhaps to copy a stein or tankard, and so on, ad infinitum, without much regard to any underlying principles that pertain either to Keramics or decorative art; the one idea seems to be to have something in a material form to take home.

Consequently, going to various teachers, who are all using different colors, and instructing in different methods, is the most confusing thing a pupil can do, to say nothing of the extravagance of it.

We are often appalled at the utter waste of money and time of those who have worked so hard and saved in order to come to New York to study. Our advice is frequently asked, and we are always impressed with the aimless plans which are presented. One ambitious aspirant wished to study roses with a certain teacher, violets with another and dark backgrounds with still another and perhaps design with some one else. It is well to emphasize *perhaps*, as DESIGN is usually the last thing thought of, but it is encouraging to know that STUDY invariably brings the desire for a knowledge of it, and therefore the utmost patience, interest and tact are necessary in order to bring pupils to this frame of mind.

It is infinitely better to go to one teacher for color until his or her method is understood and acquired, and if this teacher should be only a naturalistic painter, a knowledge of design should be obtained elsewhere—both are essential.

There should be especial attention given to the study of ceramics at the Metropolitan Museum.

It greatly aids students to resort to the libraries, not merely for copies, but for motifs and suggestions, and for that mental stimulus which comes with study and research.

After hard work in the morning, a quiet afternoon at the library is a diversion which will prove not only absorbing to the mental faculties but restful as well.

One should study the color schemes and lines of decorators whose work is acknowledged to be good; unconsciously a sense of the fitness of things will begin to grow, and at first without knowing why, the *right* and the *wrong* in decoration will be felt, if not altogether understood, and from this there should spring individuality of style, which is the lacking characteristic of the usual worker, the noticeable fault in all exhibitions and the lamentable want in studio work generally.

Our next color studies: Roses, Miss Jenkins; columbine, Mrs. Robineau; asters, Mrs. Safford; rose, Mrs. Nicholls.

THE NATIONAL ARTS CLUB EXHIBIT OF PORCELAIN AND POTTERY AT THE PAN-AMERICAN.

BESIDES L'Art de la Ceramique, Grueby and Rookwood which we have noted at length in other articles, the most important exhibits of porcelain and pottery are to be found in the exhibits of the National Arts Club and the National League of Mineral Painters.

In the Arts Club the most important exhibit is the quaint pottery of Thomas Inglis, an amateur of note who died a short time since. He worked only for his own pleasure, and so each piece is unique and interesting. Some pieces are in the Metropolitan Museum, and the balance is owned by Tiffany, with the exception of a few pieces bought by connoisseurs. The shapes are quaint, turned by hand, the glazes dark and sometimes lustrous and metallic; blacks, dull greens, browns with warm yellow predominate—very little of any decoration, the beauty depending solely upon color effect and glaze. Many odd jars are finished with little tops which look like ivory. They have the appearance of gourds with tops cut out of the inner rind. Some interesting landscape tiles were also shown.

Mr. Charles Volkmar, of Corona, has a large case of fine specimens of his well-known work as we have ever seen; single color effects of every artistic shade. The forms, too, are simple and elegant, and some semi-dull finish pieces were quite new and interesting.

The Newcomb Pottery also exhibits with the Arts Club. The blue glass canopy over the exhibit detracts somewhat from the color, or rather adds to it a blue which is not its own. The shapes are nice, and the designs strictly and simply conventional. Heavy outlines are used, and designs are slightly raised; some color pieces with lustre finish, and especially some pieces with a "dripping" effect of colored glazes, are very interesting. We must not forget to mention some matt red and brown effects with modeled flowers.

Mrs. Poillion shows some specimens of her clays modelled but not glazed, and Mrs. Robineau shows two pieces modelled in Mr. Volkmar's clay, which are interesting because they show the spreading tendency to go into Ceramic work from the clay to finish.

Among the over-glaze decorators exhibiting with the National Arts Club, Mr. Marshal Fry is represented by an interesting jar, tall and slender, with swans, water, trees and their reflections. The study was made in Central Park at dusk, and the glimmering lights also show reflected in the water. The whole is treated in greys and brown greens with extreme conventionalism, and is most interesting.

Mrs. Robineau is represented by seven pieces, the most important being three vases entitled respectively Daybreak, Sunset and Moonlight, the first in grey-blues, three columns of smoke forming a canopy about the top. The foreground at the base is a purplish brown, representing the hither side of a lake. Facing each other on either side of one of the smouldering fires are two satyrs silhouetted against the lake

in the same purplish brown, the farther side of the lake appearing mistily in the background. Sunset is in rich browns and yellows; three purplish brown willows extend from the base with interlacing branches at top across a sky shading from yellow to yellow brown. There are glints of green in the water, and dull white waterlilies in the foreground, the distant shore making a band just below the shoulder of the vase. Moonlight is in deep blues, greens and greyish browns. The study of pelicans was made in Bronx Park, New York. One pelican stands on a rock at base with outstretched wings, throwing a sharp shadow on the rock. Two others are swimming in the middle distance. A lone tree is outlined against the sky, and a moon gleams from out of a cloud. As experiments in atmospheric effects on porcelain, these vases are quite successful. The other pieces are small experiments in lustre and color.

Mrs. Anna B. Leonard has four fine samples of paste and enamel work in oriental designs of rich color and gold. Mrs. Neal is represented by her *Fleur de Lis* set in rich lustre and gold, and Mrs. Rowell shows a plate in the same mediums.



DUQUESNE CERAMIC CLUB, }
PITTSBURGH, September 28, 1901 }

Keramic Studio Pub. Co., Syracuse, N. Y.

GENTLEMEN:—Enclosed please find your circular, filled out as requested. Also a money order for \$3.50, to pay subscription for one year, beginning with September, 1901.

Your magazine is incomparably the best of its kind yet attempted in this country, and I hope to see it grow in subscribers as in grace year by year.

Very Sincerely Yours,

MISS SOPHIE G. KEENAN, President.



TREATMENT OF MONKS

THE September, 1900, KERAMIC STUDIO contains the flesh palette and all directions for painting flesh. Of course in treating the heads of old men the warmer colors are used rather than the delicate tints of youth. Use Flesh 2 and more of the warm shadow and Finishing Brown. The Tender and Cool Shadow and Finishing Brown for hair and beard.

The monk's gowns are brown. Use Meissen and Finishing Brown and Cool Shadow. The apron, Copenhagen Blue

with Cool Shadow and Finishing Brown. The table, Yellow Ochre, Tender and Cool Shadow, Meissen and Finishing Brown. The same colors, varying the tones, for bread, etc. The stone, steins, pewter, etc., in Copenhagen Blue and Finishing Brown, a little Pompadour and Yellow Brown for carrots, etc. Ruby, Meissen and Finishing Brown for beer in glass stein. Be careful to make all edges soft, melting into background. Be generous everywhere with Tender and Cool Shadow.

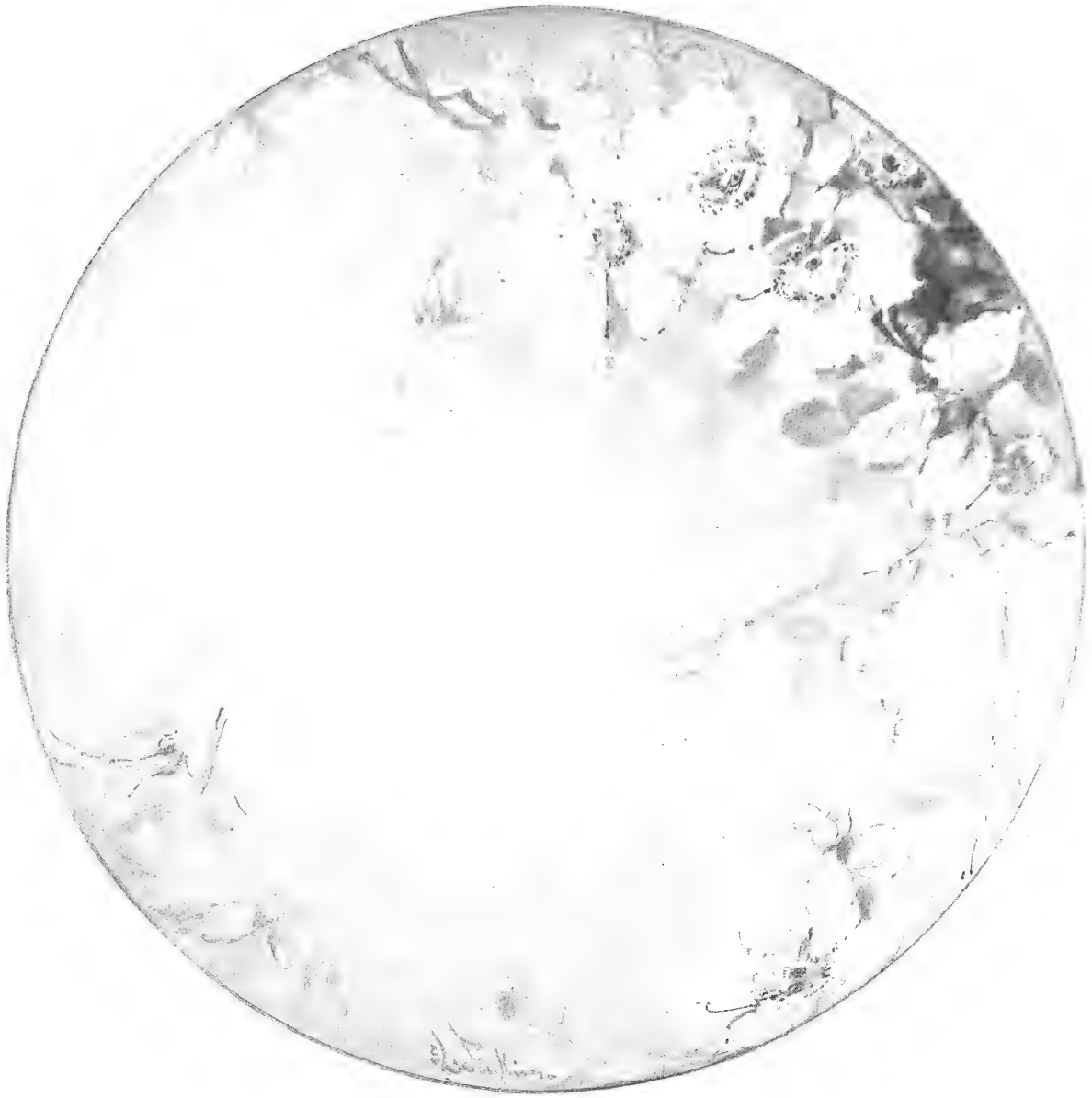


GERANIUMS—MAUD MASON

KERAMIC STUDIO PUBLISHING CO.

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Supplement to *Keramic Studio*
November 1901



TREATMENT FOR WILD ROSES—E. LOUISE JENKINS

FOR the light roses use Rose with shadows of Copenhagen Grey and Rose. For the darker ones use Rose with shadows of Ruby. And for the darkest ones, those in the background, use Ruby, and powder over with Brown Green. The leaves are of Apple Green and Moss Green retouched with Brown Green and Dark Green. The centres are of Lemon Yellow, retouched with Yellow Brown, Brown Green and a little Brown Red.

For the strongest touches on the stamens and pollen use Gold Gray and Brown Red. The background shades from a soft Green at the top, Apple Green and Copenhagen Blue, into Moss Yellow in the centre, with Brown Green shadows under the cluster of Roses, into a warm Moss Green at the

lower edge of the plate, use Moss Green and Ivory Yellow.

The rose at the side, showing the calyx, should be painted softly into a delicate tint of light violet of gold, blending into the very centre. And over the whole lighter portion of the plate, the indistinct roses and leaves at the top, and the roses and leaves of the edge should be a powdering of Copenhagen Grey. The dark spot in the design is a mass of dark leaves and suggestions of roses, use Brown Green and Ruby and powder with Brown Green.

Under the dark rose and stems, use Egg Yellow and powder with Meissen and Yellow Brown.

The effect as a whole should be one of delicate Pink, Lavender and soft Green.



BY W. P. McDONALD.

AMERICAN INDIAN WARE DESIGN, MATT GLAZE.

ROOKWOOD AT THE PAN-AMERICAN



THE Mecca of all lovers of decoration in ceramics was the Rookwood exhibit at the Pan-American, and to those who were capable of absorbing the best in art, a day with their latest work was more inspiring than a year's study anywhere else. We have a rare right to feel proud of this American achievement in pottery. There is no foreign ware that can compare with it. The Royal Copenhagen is the only manufactory which sends out ware that appeals so to appreciation of mellowness in texture and color, and when we reflect that the Rookwood achieves its results with faience while Copenhagen relies on the natural texture of porcelain, we feel that our American pottery has achieved the greater triumph. Our illustrations but faintly indicate the beauty of the work and a description helps but little more. We would advise all to see for themselves, though we will endeavor to give some sort of explanation of the charm to those who found it impossible to go to the Pan-American or who live out of reach of any art dealer having Rookwood pottery on exhibition.

To most people the name Rookwood brings up the familiar ware in rich browns, reds and yellows, which is being so extensively imitated with more or less success—usually less. But by far the larger part of the exhibit is so absolutely different that one would hardly credit it with being the same ware, though examination will show here and there the familiar style of many of the old designers. The Standard ware, as it is called, is still as good as ever, and the Indian heads which started the present craze for things Indian, are as effective as ever, but the new work, to our mind, so far surpasses the old that comparison would be unfair and unkind. In the new ware the possibilities of grey will be a revelation to many, in fact to most Ceramic artists. Such delicious greys—pink greys, blue greys, green greys, yellow greys and indescribable greys, so mellow and alluring. If the vases had nothing but the color it would be sufficient. The design is a very secondary matter though it adds to the pleasure of a closer examination. This is as decoration should be.

The Iris ware shows the greatest play of color and is well named, for rainbow tints seen through a mist best describe these same indescribable greys. The decorations, whether of flowers, fish, birds or what not are simply drawn and sparingly

used, giving a feeling of rest and satisfaction that all the rich jewelling and gilding and elaborate figure or flower painting of Dresden or Sevres fail to give.

The Dark Iris is similar in general treatment but the colors are much darker, the ground sometimes being a rich, luminous black.

The Sea Green ware shades from light yellow to dark green, all the colors being softly toned with grey and none of them crude. Somewhat similar to the Standard Ware are the Goldstone, Tiger Eye and Mahogany, but with distinctive and extremely interesting features. One piece of the Gold-



BY M. A. DALY. STANDARD WARE.

stone valued at \$1,000, a large jar in reds and brown with an incised design of dragons having a very Japanesque effect, seems to have a fine shower of gold streaked through or under the glaze from top to bottom. It puts to blush all other attempts at gold under glaze, especially the tawdry effects of Brouwer. The gold seems a part of the whole just as the glints of gold in the goldstone.

There are some remarkable reds, underglaze, not like the peach blow or sang de boeuf, more on the mahogany tints, but real reds. It is said they were made by a man who made only a few pieces and has since died. Mr. Philip Smith, a

Standard Ware.
Sturgis Laurence.



BY M. A. DALY. IRIS, RELIEF STYLE.

collector of Buffalo, bought a small vase of a peculiar red which was a perfect single tone all over, a few specks of yellow alone breaking its completeness.

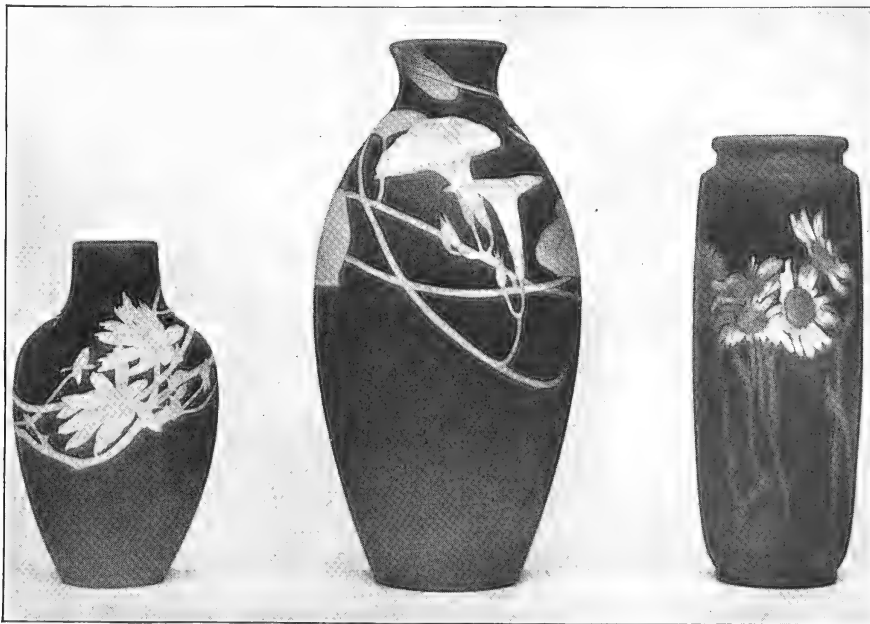
We come now to speak of the latest departure, unique and singularly interesting—the matt glazes. There are several varieties of these without distinguishing names, but all charming; though it is a question in our mind whether the total disguising of material is quite satisfying. The decorations in matt glaze which first strike you are those similar in color to the Iris and Sea Green wares. At a short distance the pieces look like translucent glass, and on first sight one wonders whether it is not a new development of the Tiffany Favre glass. The surface is delightful to the touch and has a soft bloom, a glaze which is not a glaze but more like the effect of polishing with a stone. The surface and decoration have the effect of staniferous enamel if that is possible, the colors of the decoration being grainy on close inspection and

very boldly painted, as would be necessary in painting on stanifer. What we cannot account for are the reds and pinks, which would seem impossible at the high temperature necessary for a staniferous enamel unless retouched over glaze. Then there are single color pieces with modeled figures wound



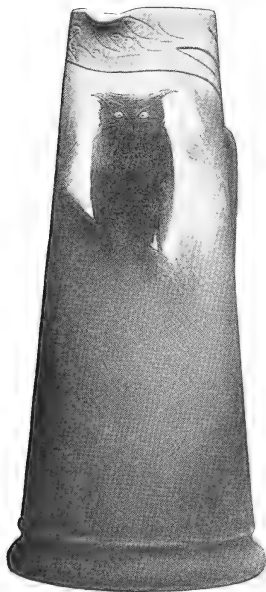
BY STURGIS LAURENCE. SEA GREEN.

about them, the finish is like wax. But above all we admired the bowls and trays with designs incised from Indian motifs, especially those with a green glaze which had almost the effect of smear glaze slightly oxydized. The effect was entirely, unquestionably satisfying. Some



BY HARRIET E. WILLCOX. DARK IRIS.

pieces had more of the matt wax appearance, and the blues, yellows, pinks were quite gaudy but in character. Others had a bronze effect, iridescent in color.



Sea Green with Applied Metal Work.
K. SHIRAYAMADANI.

Another novel decorative effect is the use of metal in combination. Not like those dreadful Gorham open work, silver decorations which suggest defects to be covered up, but used so as to appear one with the vase. The design is modeled and painted and glazed; then the metal is applied over a part only of the raised design following it exactly and ending with a rim or a handle so quietly and unostentatiously that you could almost believe that instead of being real metal work, it might be some preparation like Roman gold, for instance, so imperceptibly does it join the ware itself.

Some pieces were pierced in the upper part of the vase. We noticed especially one in matt Iris colors, peacock feathers, the interstices between the feathers being slightly cut out after the style of the Bing au Grondahl porcelain. We are not sure we like this pierced effect. It "wont hold water" we fear. What most we admire, however, is the spirit of progress, the continual reaching after something not only new but *artistically* good. There seems no stagnating self satisfaction when one good thing has been achieved, as in most foreign potteries.

There is no limitation to what may be achieved where so many artists—not *workmen* only—are employed. A hundred years hence, seeing a piece of this ware across a salon one can not say, "There is a piece of Rookwood," as one says "There is Wedgwood, Dresden, Sevres, Delft, Capo Di Monte," etc., etc. One can simply say, "There is a work of art," and only on examination can one declare "Rookwood." We recollect

once an artist of note saying that no artist could be called successful as an artist if one could always recognize his work on entering a room where it was on exhibition.



CASTING.

If Rookwood is not one of the great names in pottery hereafter it will not be for this reason. Another admirable thing is the simplicity of the forms, nothing to keep you "guessing," still nothing monotonous. Then, too, it is a good thing that we are not sure we quite like all the new effects. The best things have to "grow upon us," and Rookwood does grow.

TREATMENT FOR MULBERRIES FOR PITCHER

Jeanne M. Stewart

FOR the first firing, paint berries in Yellow Green, Lemon Yellow, Ruby Purple, Banding Blue with a touch of black in the darkest berries, keeping the high lights very distinct. Keep the leaves flat and simple at first, using Yellow Green and Turquoise Green in the light parts, and Olive, Brown and Shading Green in the dark tones.

For the second firing, paint the background in Bright Yellow and Browns back of the fruit, toning down to Grey Greens with rich touches of the mulberry colors.

The top of the pitcher is in Ivory Yellow and Turquoise Green. Add details to berries and leaves and fire.

For the third firing, finish with shadowy leaves and berries.

WOULD-BE STUDENT OF ART

A well-known artist was called upon recently by a young woman who said she would like to take half a dozen lessons in painting, in case the terms were satisfactory. She asked him what he would charge to give her that number of lessons.

"Well," said he, "have you ever had any instructions or practice in drawing or painting?"

"No," said she, "I have not."

"Then I must tell you," said he, "that half a dozen lessons would be of very little use to you. Before you should think of attempting to paint you should learn something of drawing."

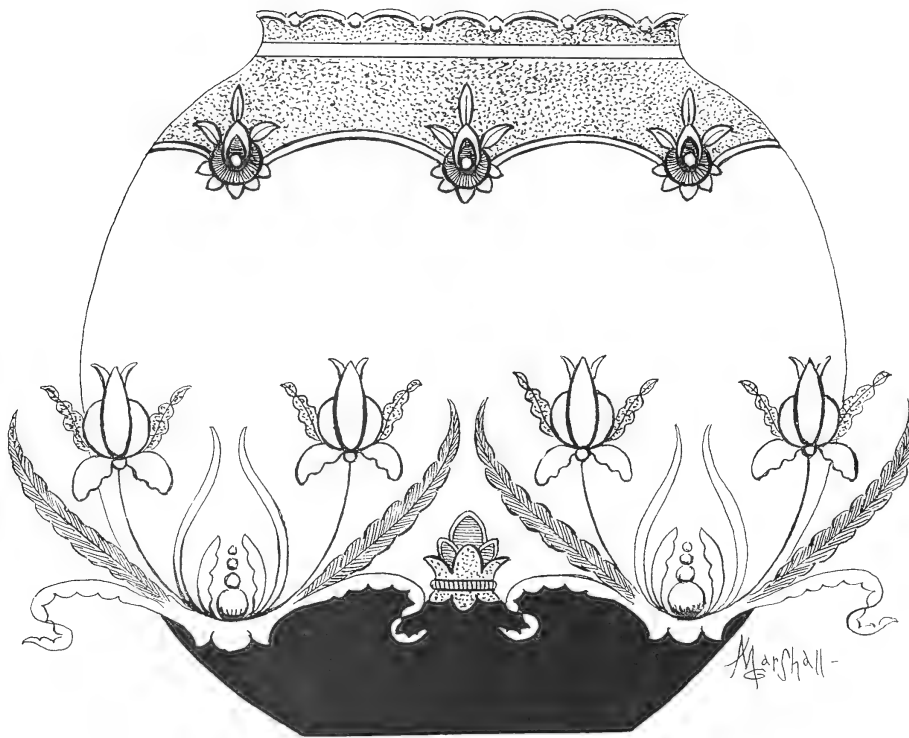
"Oh, well," explained the young woman, "I haven't any idea of becoming an artist, I only want to learn enough so I can teach."—*Cincinnati Enquirer*.



THROWING.



DESIGN FOR CLARET PITCHER—MULBERRIES—JEANNE M. STEWART



VASE OR LAMP SHADE, PERSIAN STYLE—A. G. MARSHALL

VASE or LAMP SHADE

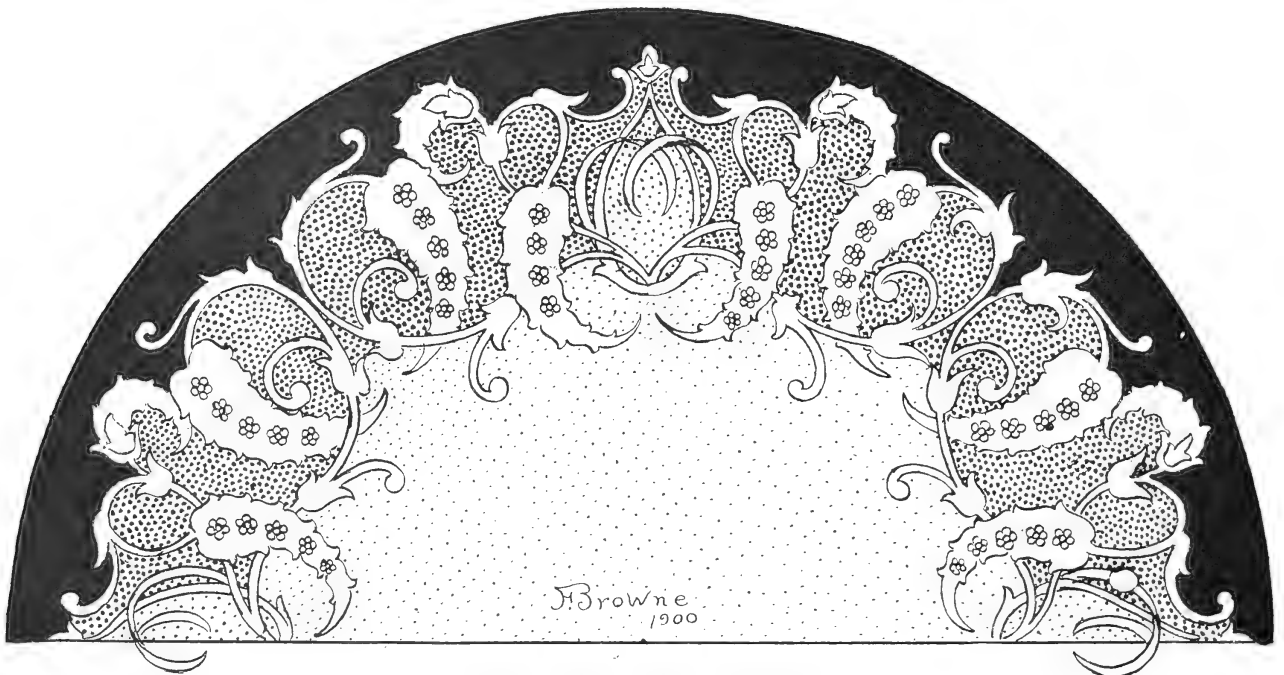
A. G. Marshall

GROUND buff. Top salmon. Base warm maroon. Figures in shades of copper and dull red, outlined with gold. Long leaves turquoise green. Figures about neck turquoise and gold with red jewel in center. Gold band, arches and edge of neck.

PLATE DESIGN

F. Browne

CENTER cream tint. Darker ground yellowish brown. Edge gold or red composed of Capucine and a touch of black. Scrolls in pale blueish green. Palm leaf ornament lavender with little dark blue enamel flowers. All outlined in gold. Background might also be, center white, darker ground celadon and edge Copenhagen blue.



DESIGN FOR PLATE—F. BROWNE



TULIP PLACQUE—MISS SOULE

BACKGROUND, yellow lustre. Tulips, orange lustre for first fire, yellow lustre for second fire; leaves, light and dark green lustre first fire, orange and brown for second fire; outline in black or dark brown.

Or background, light green or yellow lustre. Tulips, ruby or rose for first fire, orange for second fire; leaves, ruby and rose for first fire, dark green for second fire; outline in black.

LEAGUE NOTES

Officers of the National League of Mineral Painters: President, Mrs. L. Vance Phillips, 115 East 23d street, New York; Vice-President, Miss Sophie G. Keenan, 5550 Hays street, E. E. Pittsburg, Pa.; Recording Secretary, Mrs. Evelyn D. DeWitt, 47 West 16th street, New York; Recording Secretary, Miss Myra Boyd, Penn avenue, near Long, Pittsburg, East End, Pa.; Assistant Secretary, Mrs. C. B. Doremus, 231 West avenue, Bridgeport, Conn.; Treasurer, Miss M. Helen E. Montfort, 142 West 125th street, New York.

As provided by our constitution, the business of the League is transacted by the executive and advisory board, both of which are elected. When a board member is not present at a meeting, a duly accredited proxy may represent such member either continually or for occasional meetings, as the member represented may elect. This proxy is to be instructed by the member and to return a complete account of proceedings at board meeting.

Delegates assembled at Buffalo last May (as provided by the constitution) named the executive. It was by this body deemed wise to leave the electing of a board until such time as the executive could take the matter up by letter. October was thought to be the first month that club members could be counted upon to be at home and ready for consideration of this subject. Letters have therefore gone forth and the board will be formed and names published at an early date.

LEAGUE MEDALS.

The committee on education is being formed and it will probably be December before a study course can be issued. In the meantime we would advise reference to last year's course, which contained many good suggestions, including the classes of work which are sure to be announced for the year's medals. Whatever course of study is advised will be sure to bear upon subjects relating to the awarding of the three medals—a gold, a silver and a bronze—made after the design which this year brought to the designer the gold medal. This together with a silver medal awarded for the best design for a plate border were the first medals given by the National League. Through Mrs. Worth Osgood's untiring efforts this system of recognizing meritorious work by the giving of medals was arranged. The awards are to be made each year upon work exhibited at the annual meeting in May. The classes of work to receive the medals to be decided by the board, and the classes may vary each year; for instance, if the board elect to give the gold medal to "best conventional design adapted to a vase" for any given year, the same board could decide the following year to offer the gold medal for an entirely different class of work. A system of rotation has been suggested. Portraits or studies from life, conventional designs, realistic studies, adaptation of ornament to a given subject, etc., could in turn be offered the gold medal, the silver medal, or the bronze, thus giving highest honor by rotation to different lines of ceramic work. Correspondence from individual and club members is solicited on this subject, and preferences in this way expressed to our corresponding secretary, Miss Boyd, are sure to influence the decision of the board.

SHOW CASES

is a subject which should interest all clubs. A wise suggestion has been made by our vice-president, Miss Keenan, that the League decide upon the most suitable and effective kind of show case for future use both in individual club exhibitions and for the annual ones of the League, that each club pay for and keep its own. It would be advisable that the League

officers or a committee order for all, thus securing uniformity and cheapness.

Cases of plate glass set in bog oak or Flemish oak would enhance the effect of all colors. Certain sizes could be adopted as standard. Each club could order one or more such cases, and if their exhibits called for it, a taller case; this second size could be known as standard No. 2. Cabinets and miniature tables for individual members could be similarly designed, but always carried out in plate glass and black oak.

The idea is to urge in good time the great advantage of uniformity to each exhibitor, as well as to the League in general. Once purchased, the disproportionately heavy rental of cases of miscellaneous style and quality would be done away with. Each club would have its own cases for local display and for exhibitions of the League. When arranging for the latter, each club could plan its own arrangements intelligently and pay for space merely.

The ninth annual exhibition of the Mineral Art League of Boston will be held the first week in December in the banquet hall of the Westminster Club. The afternoon of December 2d there will be a private view for the press and profession, in the evening of the same date an informal reception to the patrons of the League and the exhibition will be open to the public Tuesday, the 3d, at 10 o'clock; also each day and evening of the week, closing Saturday at noon. For the first time an admission fee will be charged. All members of sister clubs will be cordially welcomed if they will kindly ask for any member of the committee, which is made up of the officers of the League.

IN THE STUDIOS

The classes in Design and Practical Ceramics opened at the Art Institute, Chicago, Oct. 5th. The tuition is very low, and students of ceramics in and about Chicago ought to take advantage of them. The object of these lessons is to acquaint the students with fundamental principles, historical resources and practical methods in connection with ceramic design, so that they may independently create new and original designs suited to the materials and forms of the ware. The instruction in design will include the study of organic ornament, geometric and conventionalized, the distribution of areas, the effect of repetition and contrast, the artistic use of colors, etc. The instruction in ceramics will cover processes and materials, including the practical application of designs to ceramics, the use of tools and appliances, the properties of paints, bronzes, lustres and gold, the methods of firing, etc. The production of artistic pottery will also be undertaken, including the processes of designing, shaping, modeling and underglaze painting. Each piece will be original in design, shape and decoration, and formed entirely by hand with the aid of the potter's wheel, without casting or other mechanical process, so that it cannot be duplicated.

Miss Fanny M. Scammell of New York, has moved her studio to 152 West 23d street, near Sixth avenue.

Miss Cora Stratton of Chattanooga, Tenn., is sending out an illustrated circular of her studio classes, etc., which testifies to her enterprise and success as a teacher.

IN THE SHOPS

A fine catalogue of Pyrography material, leather and wooden goods, has just been received from F. Weber & Co. of Philadelphia.

Mrs. Pauline MacLean is selling her stock of white china, owing to lack of room in her new studio. See advertisement.

BRUSHES

WE HEAR of remarkable pictures being painted with the most primitive utensils and effects obtained by fingers and knife, and all sorts of stories about great geniuses who have painted masterpieces in a moment of inspiration, with stumps and sticks or anything that happened to be convenient,—but for *porcelain painting* give us good brushes!!

A beginner will need two or three pointed shaders, ranging from number three to ten, also square shaders about the same sizes for painting larger motifs and backgrounds.

A brush for putting on tints or grounding oil is a good thing to have, also a few stiplers and blenders, for working in colors under handles or in difficult places—and for smoothing gold on large surfaces.

Then for paste brushes, sable riggers number 00 and one. A flat pointed sable brush is fine for modeling in paste; often an old sable brush cut down will do very well. For outlining a design in India ink, a Japanese brush with fine point is exceedingly useful. (They are not so successful with

turpentine.) For outlining a design in color, a long camel's hair brush is necessary, as it will hold a lot of color and prevent frequent replenishing; the use of this brush will seem awkward at first, but with perseverance the difficulty will be surmountable.

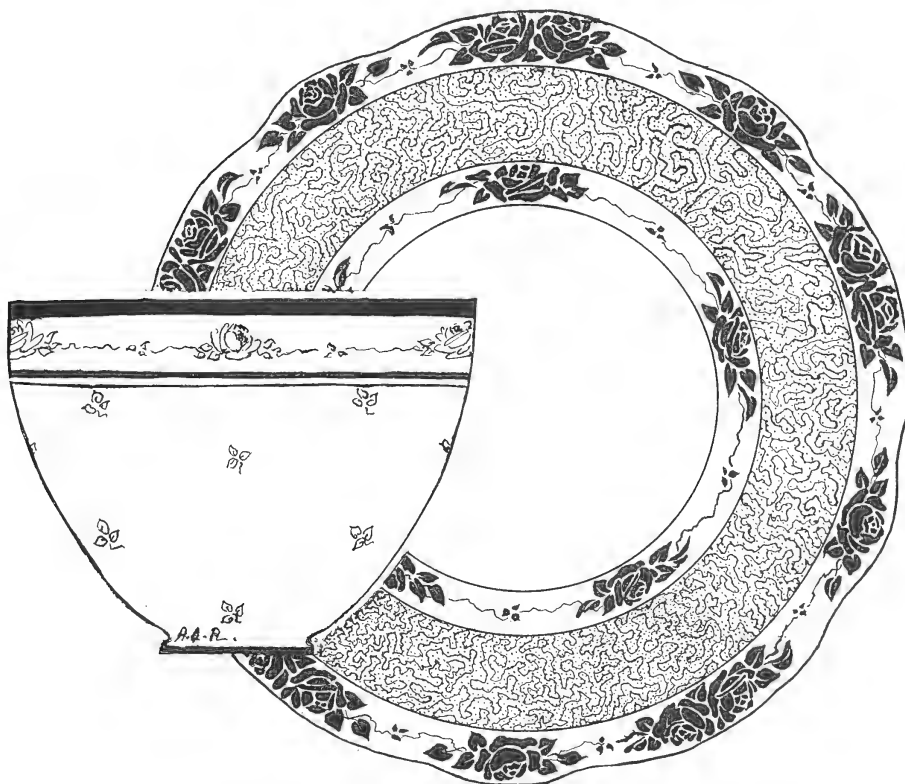
A fine crow quill pen often saves time for outlining either in gold or color, but this, too, needs a certain handling to make effective lines that show strength and character without being hard and mechanical.

The pointed shaders are useful in obtaining an effect with one heavy sweep or stroke, such as the Japanese use in their method of painting.

The square shaders are better for broad washes, where a more even tone is desired and where one color is blended into another.

There are special brushes for miniature painters which of course a beginner will not need for some time.

After using, brushes should be carefully cleansed and put away from the dust. A tiny bit of sweet oil will keep them soft and pliable.



DESIGN FOR CUP AND SAUCER—ADELAIDE ALSOP-ROBINEAU

ROSES should be in flat gold outlined in black, the dark band of some tint or a fine diaper of gold lines and black dots, or the roses can be modeled in raised paste not too high, finished with a line of flat gold above and below, or they can be painted in natural colors or modeled in pink enamel. For the latter treatment mix two shades of Aufsetz-

weis, tinting with Carmine 2 and using one-eighth flux. Use the darker shade for center and far away petals. When nearly dry raise little turnover edges on the center and near petals. Leaves can be in flat color, brown and green, in gold or in enamel, using Apple Green and Brown Green to tint enamel, and retouching with brown when dry.



DESIGN FOR SALAD BOWL—LOBSTER—MR. GOODWIN

SALAD BOWL—LOBSTER

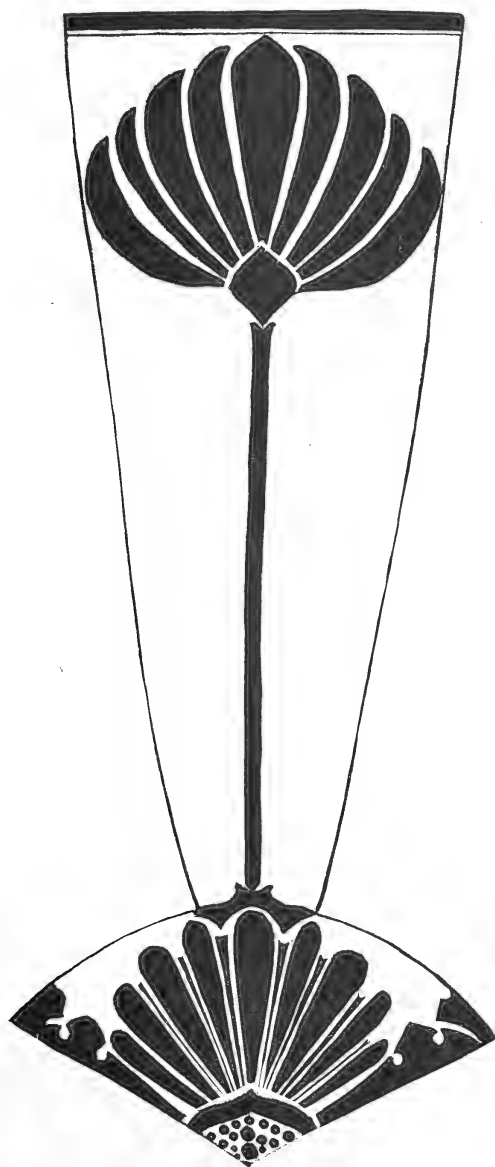
Mr. Goodwin

THIS design can be carried out in any scheme of flat color outlined with gold or black. We suggest a few schemes:

1. Dark blue, using either the Ceramic Supply Co.'s Underglaze Blue or one put up by the Fry Co., or make a mixture of Banding Blue and Black or Victoria Blue and Purple No. 2, according to the desired shade, or use any Delft or Copenhagen Blue. Use the color either flat or in flat enamel, adding about one-fifth color to Aufsetzweis and firing hard.

2. Ground of design light ivory tint or lustre, design gold outlined with black or red brown.

3. Ground black, outside design, ruby lustre first fire, orange second fire, black outlines; inside design, gold on a cream lustre ground, black outlines.



SCARLET GERANIUMS—MARY BURNETT

TREATMENT FOR GERANIUMS—(Supplement)

M. M. Mason

FOR the first firing, lay the brightest flowers on with Carnation, Pompadour and Blood Red, the darker ones with Blood Red and Brown Pink.

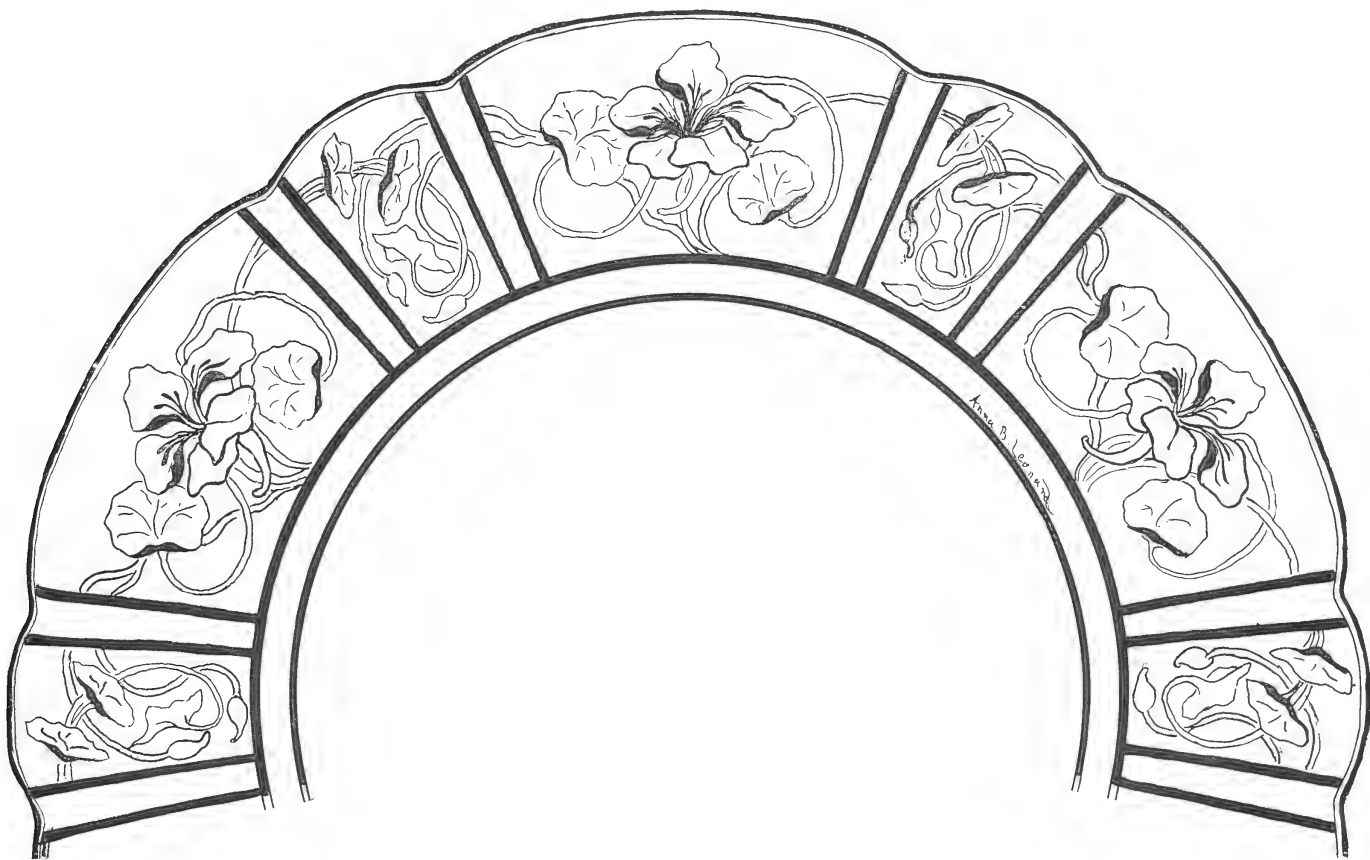
Keep the leaves very warm in tone, using Brown Green, Olive Green, and Albert Yellow for the lighter ones, and Brown Green, Hair Brown and Finishing Brown for the darker ones.

Beginning at the top of the panel, the background is painted with Albert Yellow, Olive Green, shading through Brown Green, Yellow Brown, Hair Brown and Finishing Brown, all blending softly together. When the painting is quite dry further softness of effect can be gained by carefully rubbing a little of the dry Blood Red powder over the

shadow side of the flowers and into the green leaves. The darkest flowers are blended into the background by dusting with Brown Pink. If desired, the background can be strengthened by dusting with the same colors with which it was laid in. A final rubbing over with Ivory will give a brilliant glaze, but it must not be allowed to run over into the reds.

In retouching use the same colors as on the first painting with more of the Brown and a very little Moss Green in bringing out the details.

In the final painting, Yellow Brown, Hair Brown and Finishing Brown will be found useful in flushing and in drawing the background and leaves together. Use flushes of Carnation in the flowers.



NASTURTIUM DESIGN FOR PLATE—ANNA B. LEONARD

IF DESIRED, the design may be painted in a naturalistic manner, but if treated in flat tones, there will be a certain effective style which will be infinitely more pleasing as a decoration.

The flowers may be laid in flat tones of Yellow Brown lustre with the leaves and stems in Light Green lustre, which fires a grey green. The design may be outlined either in black or gold. The narrow band on the edge of rim and the narrow bands running towards the center of the plate and around the inside rim may be in gold, with the wide space between in the Yellow Brown lustre. If a background is desired, a pale tone of Yellow lustre will be effective.

Then again the whole design can be outlined in black, with the flowers in flat tones of Capucine Red, with a little

touch of black to tone, using Pompadour Red with this in the deep lines towards the center. The stems in a pale grey green (apple green and mixing yellow), with a touch of black. The leaves must be a little darker by adding Brown Green and Chrome Green, 3b.

The design is very good in all blue, using Dark Blue, a touch of Ruby Purple and a little black.

The same may also be carried out in flat gold with outlines and veins in dark red.

This design will be useful in classes as it is extremely simple and the treatment may be varied, so that no two plates need be alike, which is a great advantage when one is called upon to furnish different ideas, it being monotonous to have all pupils working on the same thing.

DECORATION OF TILES FOR FIRE PLACES

Keramic Studio:

Might I make a suggestion in reference to tiling for fire places? It would possibly help others beside Mrs. R. H. S., whom you have answered in your October issue.

At any art store where mantel supplies are kept you can get plain white tiles 2 x 3, 3 x 3, and 6 x 6. The small ones are only 2½ cents a piece, which is much cheaper than porcelain. They can be decorated with an underglaze effect by fluxing the colors heavily and firing them light,—about the heat you

would have for a second or third fire (according to the kiln). I did some in deep red brown and brilliant black (Hall's), and they were the best imitation underglaze I have seen. 2 parts brown No. 4 or 17, 1 part deep brown, with $\frac{2}{3}$ flux, will give a like effect.

A very pretty combination I have used quite often is duck green for dark and Chrome water green for light; outline with black (Hall's.)

Hoping this will prove useful, I am very sincerely,

SALLY S. HOLT.

SAN ANTONIO, October 4, 1901.



MUSHROOM DESIGN (No. 6)—S. EVANNAH PRICE

PROCEED with the background, leaves and weeds as in No. 1. For the acorns use Russian Green thin for high light and shade with Sepia and Dark Brown. Mushrooms. This species is very delicate, being a mealy white. Shade the

caps with Silver Grey, then wipe out very clean white spots to give it a tufted appearance. Shade the stems with Silver Grey, also the gills. The dark markings on the gills and stems are Silver Grey also. (Note No. 1 in June, 1901).

THE COLLECTOR

OLD CHINA FOR SALE

(When pieces are sent by express, expressage is paid by buyer. When pieces are sent on approval and returned, return expressage is also paid by buyer).

Proof pieces must be absolutely perfect and show practically no traces of wear. Perfect pieces must be perfect not only in condition, but in color, and traces of wear must be very slight and not injure the piece in any way. All cracks, chips, repairs, marked discolorations or scratches must be mentioned.

Lack of room will often prevent us from giving a complete list of pieces for sale in this Magazine. A complete and revised list will be found in our special publication "Old China," which is issued at the end of every month, four or five days after the issue of *KERAMIC STUDIO*. Although "Old China" is practically a reprint of Collector articles in *KERAMIC STUDIO*, notices, advertisements and occasionally articles will appear in it, for which we have no room in *KERAMIC STUDIO*. To subscribers of *KERAMIC STUDIO* who wish to receive "Old China," we will make the special following club offer:

One year subscription to *KERAMIC STUDIO* and "Old China" \$4.00 (or 50 cents less than regular prices of both Magazines.)

DARK BLUE STAFFORDSHIRE

Capitol at Harrisburg, Pa., soup tureen, 15-inch, foliage border (Adams) cover missing, top of handles restored, also old engraving identifying the piece, very rare,	\$16.00
Park Theatre, 10-inch plate, perfect,	30.00
Capitol at Washington (Stevenson, vine leaf), 10-inch plate, perfect but slight discoloration in center,	30.00
Cadmus, 10-inch soup plate, perfect, very fine	20.00
Boston Octagon Church, 10-inch soup, perfect,	18.00
Six City Hall N. Y., 10-inch plates (Ridgway), perfect, for lot of six,	63.00
East View of La Grange, 9½-inch plate, traces of wear	12.00
B. & O. R. R., 9-inch plate perfect (inclined),	18.00
Another, 10-inch (level), traces of wear,	14.00
Another, 10-inch soup, perfect	15.00
Boston Hospital, 9½-inch plate, vine leaf, white edge, perfect,	16.00
Escape of the Mouse, 10-inch plate (Wilkie), perfect,	18.00
Another, repaired, but good color, good decorative specimen,	8.00
Valentine (Wilkie), 10-inch plate, perfect,	12.00
Christmas Eve, 9-inch plate (Wilkie), cracked, good color,	4.00
Boston State House, chaise in foreground, 10-inch plate, slight crack on edge, hardly shows,	16.00
Pine Orchard House, 9½-inch soup plate, slight crack on edge, hardly shows,	15.00
McDonough's Victory, 9½-inch plate, perfect,	15.00
Another, 7½-inch, proof,	7.00
Table Rock, Niagara, 10-inch soup plate, perfect,	14.00
States platter, 10-inch, one inch crack on rim,	12.50
City of Albany, 10-inch plate (Wood), crack and slight discoloration,	12.50
Fairmount Park, Philadelphia, 10-inch plate, perfect,	10.00
Trenton Falls, 7½-inch plate, perfect,	11.00
Quebec, 9-inch soup plate, perfect,	10.00
Cupids and the Rose, 10-inch plate, scalloped edge, perfect,	8.00
English Hunting Scene, 10-inch plates, perfect, rich blue, each	4.50
Hunting, plate, 9-inch, perfect,	3.50
St. Catherine's Hill, 10-inch plate, perfect,	4.50
St. Catherine's Hill, 10-inch soup plate, perfect,	4.00
Villa Regent's Park, 9-inch plate, traces of wear,	3.50
American Villa (called Lawrence Mansion), 10-inch soup, marked, perfect,	5.00
Chateau Ermonville (La Grange series), 10-inch, perfect,	5.00
Chateau de Coucy (La Grange series), 10-inch soup plate, perfect,	4.50
Moulin Sur La Marne (La Grange series), 9-inch plate, traces of wear,	4.00
Ten-inch soup plate, flowers, perfect,	2.50
Seven-inch plate, flowers, perfect,	.75
Cup and saucer, fruit and flowers, perfect,	1.75
Medium size pitcher, shell design, fine,	5.00
States, 4½-inch pitcher, crack on base, does not show, rare,	10.00

LIGHT COLOR STAFFORDSHIRE

Penitentiary at Pittsburgh, 12 x 15, lavender platter, 3-inch crack in side rim, rare view,	20.00
Anti-Slavery, 8-inch plate, perfect, light blue,	14.00
Fort Hamilton, 10-inch plate, blue, perfect,	11.00
Fort Montgomery, Hudson River, 5-inch black and white plate, perfect,	8.00
West Point, Hudson River, 8-inch black and white plate, perfect,	4.50
Two Caledonia, 10½-inch soup plate, perfect, pink and lavender, each,	1.75

LUSTRES

In *Old China Magazine* will be found a list of lustre pitchers and mugs from \$1 up. We will send to subscribers who apply for it a good lot of these pitchers for selection, pieces not wanted being returned at subscriber's expense.

MISCELLANEOUS

Mason's 9-inch plate, as per illustration No. 2, page 160	3.00
Two Mason's 8-inch plates (Morley), as per illus. No. 2, page 160, each,	2.00
New Hall porcelain tea pot, marked, flowers in brilliant colors, spout restored,	6.00
Leeds tea pot, raised decoration, knob of cover restored,	5.00



BOSTON STATE HOUSE, BY STUBBS.

SOME RARITIES IN PRINTED CHINA

Edwin Atlee Barber

AMONG the rare dark blue American designs in old English china is the Boston State House with the Eagle border of Stubbs. A beautiful example is owned by Mrs. G. L. Hurd of Lakeville, Conn., from which the accompanying illustration is taken. Another uncommon view, owned by the same collector, is that of Newburgh, N. Y., by Jackson, here shown.



VIEW OF NEWBURGH. JACKSON'S.

Collectors have recently become greatly interested in Syntax plates, probably for the reason that they are among the finest examples of ceramic engraving and transfer printing, and the color, while not of the darkest, is particularly attractive. The serial border of this set of views is a design of flowers and scroll work, but at least one possesses a special border, bearing panels containing Syntax designs. The view referred to is "Dr. Syntax Disputing His Bill With the Landlady." A fine example may be seen in the Pennsylvania Museum, Philadelphia. At least one of the Syntax set,—"Dr. Syntax Painting a Portrait,"—is being counterfeited and offered by dealers to unsuspecting collectors.



DR. SYNTAX DISPUTING HIS BILL WITH THE LANDLADY.

Among the rarest of Liverpool pitchers are those bearing a printed copy of the Gilbert Stuart portrait of Washington. Sometimes these prints were cut from the pitchers to form oval plaques, which were used as pictures for wall decoration. These, of course, presented a convex surface and were unsuitable for framing, but they suggested a new idea to the potter, who proceeded to prepare flat creamware plaques of oval form, to the surface of which the black printed portrait was transferred. These were usually provided with two perforations at the upper end, for suspension.



FRANKLIN PLACQUE. LIVERPOOL WARE.

Not only were Washington portraits printed in this manner, but an excellent likeness of Dr. Franklin as well. One of these portraits, owned by Mr. E. Stanley Hart, may be seen in the collection of the Pennsylvania Museum.

Another rare Liverpool device occurs on a pitcher in the

same collection. On one side is a monument on which is an engraved bust of Washington and the inscription "First in War, First in Peace, First in Fame, First in Virtue." On the right is a winged female figure and on the left a clergyman and officer, while beneath, in the foreground, is another officer reclining on an American flag which is spread on the ground. Around the border of the design are the names of thirteen States, including "Pennsylvania" and "Kentucky." On the reverse is a symbolical design entitled "An Emblem of



EMBLEM OF AMERICA. LIVERPOOL WARE.

America." A female holds an American flag bearing sixteen stars. To the left are two Indian braves and at the right are medallion heads labeled "Columbus," "Americanos," "Sir W. Raleigh," "Dr. Franklin," "G. Washington," "J. Adams," a curious combination of historical personages.

o o o

MASON'S PATENT IRONSTONE CHINA

CHARLES J. MASON, of Hanley, the inventor of the famous "Mason's Ironstone China," was a potter of great skill and taste, and in 1813 took a patent for his process. So-called ironstone china had been made before by the old firm of Hicks, Meigh & Johnson, also of Hanley, and an opaque china had been made by Spode under the name of Stone china, but it seems that Mason's process was different, and in fact in no other stone or ironstone china do we find the heavy, highly vitrified body, so characteristic of Mason's ware, with its oriental decoration in brilliant colors.



No. 1

In 1851, for want of capital or for other reasons, Mason sold his patent and entire business to Mr. Francis Morley, who had married a daughter of W. Ridgway, and as partner of Morley, Wear & Co., had succeeded to the old concern of Hicks,

Meigh & Johnson. The new firm was called for a while Ridgway & Co., then F. Morley & Co. In 1858, a first medal was accorded them at the Paris Exposition for their real ironstone china. In 1859 Mr. Morley retired, having sold the entire business to George L. & Taylor Ashworth, who kept producing Mason's best patterns. The Ashworth firm is in existence to-day and uses the same old Mason moulds, and the modern ware can be seen at the store of Edward Boote, 25 West Broadway, New York.

Old ironstone china is quite commonly found, but a good deal of discrimination is necessary and the best ware, made by Mason himself, is rare, and being as a rule extremely beautiful in decoration, would be much sought by collectors, if it was better known. The mark used by Mason on these fine specimens



of heavy, opaque porcelain was the crown as given in the accompanying cut, with Mason's name above and under it a rectangle with the words, "Patent Ironstone China." This mark is the mark of pieces in our illustration No. 1. The two plates

decorated with the same design are treated in different schemes of color. In one, the central vase is green, other ornaments and border red, dark blue, buff and gold, while in the other plate the central vase is red, and the border more soberly treated with red, buff, green and a very dark blue, almost black.

Pitchers and jugs seem to be less rare than plates, although far from being common. We know of a dealer who has a regular order for these pitchers at fairly good prices and has been able to secure only three in three years. They are generally decorated with printed designs of complicated Indian foliage and grotesque animals, in very brilliant colors, reds, black and greens on buff or other color grounds, the red being a unique and beautiful vermilion or coral red. These jugs were called by Mason Bandana ware, and according to Jewitt some specimens are found with the mark "Mason's Bandana ware" on a circular garter enclosing the words "Patentee of the Patent Ironstone China," and a crown.



No. 2.

Other marks are "Mason's Patent Ironstone China" impressed. This mark is found on the plate in the middle of illustration No. 2, and may be a mark of Mason's time, but judging from this plate and a few other specimens which came to our notice, it was used on a different body, and neither in color nor design can compare with pieces marked with the crown.

After the patent passed out of Mason's hands into Morley's, the mark generally used was a combination of impressed and printed marks, the words "Patent Ironstone China" or more generally "Real Ironstone China" being impressed, and the printed mark being the Royal Arms of England, with supporters, crest, mottoes, etc., and under it the words "Ironstone China." The two small plates in illustration No. 2 are

good specimens of this Morley ware, made from 1851 to 1859. They are heavy like the best Mason china and finely decorated in brilliant red and dark blue.

The later marks are on a garter, the words "Real Ironstone China" enclosing the Royal Arms and the name G. L. Ashworth & Bros., Henley. Another Ashworth mark is the old Mason crown and rectangle with the addition under it of the word "Ashworths." As the modern firm has reproduced most of Mason's best pieces and has sometimes used the old Mason crown, collectors must be careful to distinguish between the real Mason ware and the Ashworth reproductions.

A genuine old Mason jug in good condition is a good thing to have and to keep, as it is extremely decorative, and is quite a rarity.



We have received a letter from Mr. Percy Adams, the Staffordshire potter, and hope that some of our subscribers will be able to help him in his search for old Adams' specimens, and answer the part of his letter which we here quote: Will any collector who may have specimens of eighteenth century English Jasper ware (either in the blue or black ground with white relief), black basalt, fine stone ware, etc., also printed ware with the name *Adams* impressed, kindly send particulars of same for a biography which is being written on the early Adams' potteries, to Percy Adams, Wolstanton, Staffordshire, England, as early as possible?



PEWTER POT INSCRIPTIONS FOR EARTHENWARE

Two things all honest men do fear:

A scolding wife and ill-brewed beer.

Drink fayre, don't swayre;

God save ye Kinge!

He who quaffs my good ale here

Will long defer his final bier.

If you daily drink your fill

There'll be no need to make a will.

He who drinks and runs away

Will live to drink another day.

Straight is the line of duty,

Curved is the line of beauty;

Follow the straight line, thou shalt see

The curved line ever follow thee.

Be merry while you can to-day,

There may be no to-morrow;

No man so sad who cannot find,

In ale a balm for sorrow.

While beer brings gladness, don't forget

That water only makes you wet!

Since man is dust it would appear

'Twere wise to "water" him with beer.

It's a long tankard that cannot be refilled.

Never put off till to-morrow what you can drink to-day.

Drink beer and forget your sorrow;

If the thought comes back, drink more to-morrow.

While your money lasts you are welcome here;

When it's gone there's no more beer.

Dust makes thirst; and, man being dust,

Day and night drink he must.



CALIFORNIA POPPY BORDER No. 1—EDNA GAMBLE

PYROGRAPHY

All designs for Pyrography should be sent to Miss K. Livermore, 1010 Chapel St., New Haven, Ct., who has charge of this department and will answer inquiries in the Magazine.

TREATMENT OF DESIGNS (Page 162)

Katherin Livermore

POPPIES. Outline—Burn the lined background very deep and strong; stipple the upper background with tip of point, the lower background with flat side of point. Stain poppies dull red, leaves dull green, stems yellow, centres green.

MISTLETOE. Either burn background very dark, leaving berries white and staining leaves yellow green, or leave background light and burn the ornament very dark.

IRIS. Burn outlines—For lower background burn deep lines, following general outline of ornament, upper background stippled. Stain upper petals of Iris a blue-purple, the lower ones red-purple (Mr. Aulich's flower supplement in September number is an excellent guide), stain leaves green. Keep the coloring very delicate.

NIGHT (Page 163)

Edna Gamble

SHOWING portion of California Mission in the fore ground. This design may be carried out in outline only; background shaded from light to dark, as indicated in design. Or if colored, the moon pale-yellow, sky grayish-blue to purple; mission creamy-yellow, shadows brown, with a suggestion of purple; poppies yellow, leaves and stems gray green.

o o o

CALIFORNIA POPPY BORDERS FOR WOOD OR LEATHER

Edna Gamble

No. 1. Outline the design with the point; burn stronger in places; to be left uncolored or a mere suggestion of yellow in the flower, with a tinting of pale green for the leaves.

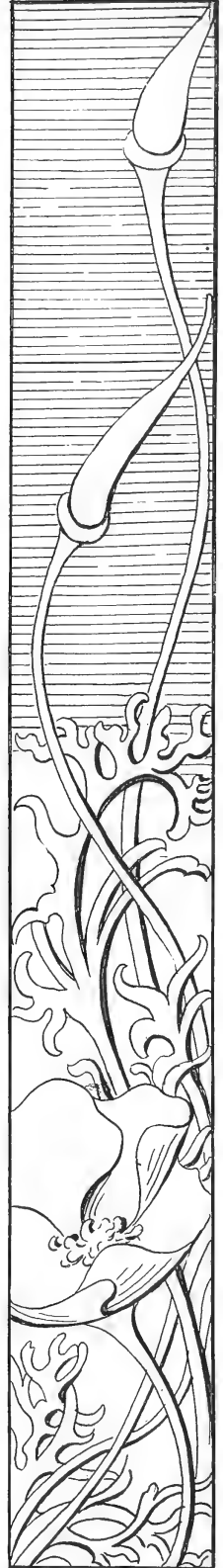
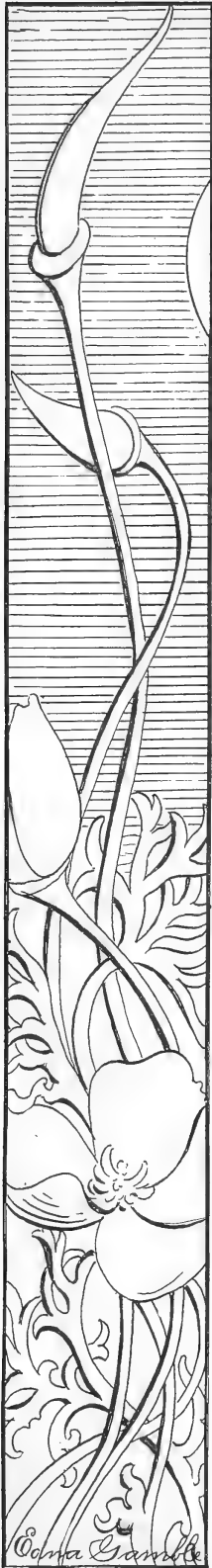
No. 2. Outline clearly, burning stronger in places, shading background with the point.



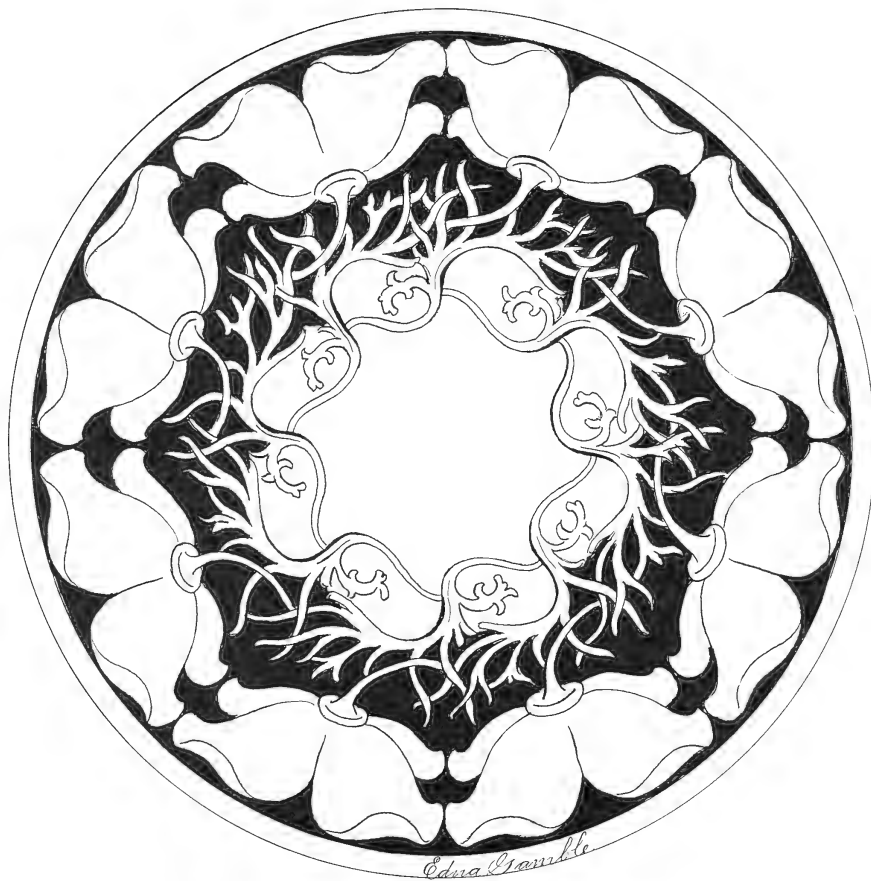
CALIFORNIA POPPY BORDER No. 2—EDNA GAMBLE



POPPY, MISTLETOE AND IRIS DESIGNS—KATHERIN LIVERMORE



NIGHT—EDNA GAMBLE



CALIFORNIA POPPY FOR BOX—EDNA GAMBLE

This design may also be used for china plate in flat enamels.

ANSWERS TO CORRESPONDENTS.

This column is only for subscribers whose names appear upon our list. Please do not send stamped envelopes for reply. The editors can answer questions only in this column.

R. S.—If your Aufsetzweis with $\frac{1}{8}$ flux comes out of the kiln chalky and unglazed, it has had insufficient firing. It should always have the hottest place in the kiln.

Mrs. C. D. W.—For Chinese plate, October, 1901, use the finest India ink pen for outlining. For black use the powder color—German or Outlining Black—mix with fat oil to the consistency of tube colors and thin with turpentine, or mix with a thin syrup made of sugar and water.

In Poppy Plate No. 2—Also plate by Babcock—Lay the colors in flowers and leaves, etc., perfectly flat. It is seldom desirable to shade in conventional work. Your scheme for chocolate set in browns, acorn design, should be very effective. We prefer conventional arrangement for tableware, however. If none of the designs already published in K. S. are suitable for your 6 cup teapot, make us a drawing of shape and size and suggest the flower you would like and we will publish a design for it at the earliest possible date.

L. D.—Your dinner set in violets we would prefer decorated uniformly, using a good violet tint if desired—the violets themselves need not be uniform in shade, as violets vary from a blueish to a pinkish tone. Royal purple and banding blue of the powder colors are very good shades for violets. We would mix a tint in regular proportions so it can be repeated on the whole set, then use the same colors for painting. This should give a uniform effect.

F. M. S.—There is no book on modern Keramics in America excepting Mr. Edwin Atlee Barber's "Pottery and Porcelain of the United States," which we can procure for you at \$3.50. (Second edition just out). The decorations of the Newcomb pottery are principally in blues, greens and greys, the designs being conventionalized from Southern plants. The Zanesville pottery is not so artistic as the Rookwood either in design or execution, many pieces being inferior imitations of the early Rookwood. The decorations of both are underglaze, but their processes are their own secrets. The Rookwood Pottery is considered the best decorated ware. Grueby ware has a beauty of its own and ranks equally as high, but it has little decoration beyond its modelling, color and glaze. It would be difficult to place the other potteries in order of their merit. Many individual potteries are doing more artistic work than the large potteries. Newcomb College Pottery is the work of students, Dedham Pottery the work of Mr. Robertson, Biloxi of Geo. Ohr, Volkmar Pottery of Charles Volkmar, etc., etc. It is impossible to say how many professional decorators there are in the country; the number reaches up in the thousands.

Mrs. T. T. R.—If you cannot get the shade of rich dark red you wish by using ruby or roman purple and finishing brown, try modelling in blood red or pompadour for first fire and model with the ruby, etc., for second fire. It would hardly do to mix the iron reds and gold colors in the same fire.

Miss A. M. S.—For gold and paste work with a pen, use a crow quill or fine India ink pen. Mix your gold, etc., to the proper consistency, and put in a small well-like dish to avoid quick drying, then dip your pen in as if it were ink.

KERAMIC STUDIO

DEC. MCMI Price 35c. Yearly Subscription \$3.50

KEEP THE FIRE ALIVE

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A MONTHLY:
MAGAZINE:

FOR: THE:

DESIGNER: POTTER: DECORATOR: FIRER:

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Some Leading Agencies of Ceramic Studio.

We take pleasure in mentioning a few of the leading agencies for the sale of the K^{ERAMIC} STUDIO, where, also, subscriptions may be placed:

Baltimore, Md.—W. H. Cullimore, corner Lexington and Park Sts.
 Boston—Miss B. B. Page, 2 Park Square.
 Brooklyn—A. D. Mathews & Sons, Fulton Street.
 Buffalo—Mrs. Pilkins, 609 Main Street.
 Chicago—A. C. McClurg & Co., Brentano's; Burley & Co.; Thayer & Chandler, 148 Wabash Avenue; A. H. Abbott & Co., 48 Madison Avenue.
 Cincinnati—Robert Clarke Co.; Miss M. Owen, 134 West Fourth Street; A. B. Closson, 4th Street near Race; Traxel & Maas, 4th Street near Elm.
 Denver, Colo.—B. Meininger, 807 16th Street.
 Detroit, Mich.—L. B. King & Co.
 Grand Rapids, Mich.—G. N. Miller & Co.
 Indianapolis, Ind.—Keramic Supply Co., Lemcke Building.
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 Milwaukee, Wis.—Des Forges Book Store, corner Wisconsin St. and Broadway.
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Our New Catalogue of Color Studies

AND REVISED LIST OF DESIGNS

WILL BE SENT POST-PAID ON APPLICATION.

K^{ERAMIC} STUDIO PUB. CO., Syracuse, N. Y.

KERAMIC STUDIO

Vol. III, No. 8

NEW YORK AND SYRACUSE

December 1901



If there is the same improvement this year in decoration as was shown at last year's keramic exhibition over the previous year, there indeed will be seen still further the results of the constant advice of the KERAMIC STUDIO. We will gladly bear the burden of criticism from those who have not studied the principles of decoration, when we see the artistic results in the work of the leading keramists, as frequently comes within notice; therefore the approaching exhibitions are eagerly anticipated.

One thing that is distinctly noticeable is that the Art Schools or Schools of Design are giving more attention to designs for keramic forms, cultivating the eye and taste of all students; many of them, however, are becoming wildly enthusiastic in the designs without really being practical decorators, consequently some of the designs are more suitable for underglaze than for overglaze decoration on porcelain; but in these designs the simplicity and beauty of line is forcible, and the idea gives the overglaze decorator many suggestions and plans.

As one thing leads to another, the wave of interest over the country in establishing American schools of pottery and porcelain, has led others into the study and has influenced the feeling for design; these designers are eager to see their creations in a tangible form of clay and color, which brings about a closer study of the subject, uniting the potter and decorator. The designer must understand the materials as well as the decorator the form to be decorated. All this carries us back to the starting point and to our untiring appeal, study Design, Beauty of Line, Color and Composition.

ALFRED SUMMER SCHOOL OF CERAMIC ART

Marshal Fry

To The New York Society of Keramic Arts:

A wish has been expressed by our President that I make a few statements about the past season's work of the 'Summer School of Ceramic Art' at Alfred University, and, being deeply interested in the work of this institution, I am happy in telling you about some of the things we enjoyed there this summer.

The large and splendidly equipped building, situated on the college campus at Alfred, and known as the "New York State School of Clay Working and Ceramics," was presented by the State of New York in order that Americans might be taught how American clays and materials may be utilized in artistic pottery and fine porcelain as well as in the coarser wares of utility and commerce.

Unlike Germany, England, France and other European countries, where schools are provided for the education of the people in Ceramics, America has been destitute of advantages for study in these branches until now, when, thanks to the inspiration and efforts of President Davis, Prof. Binns and other good men, the doors of the first American school of Ceramics have been thrown open to us. In order to make study possible for those otherwise engaged during the regular

school term, the idea of a summer school suggested itself, and was carried into effect this last summer with great success—more than fifty pupils having enrolled.

The course of study began with a series of lectures by Prof. Binns, dealing with the technical ceramic problems. Later, after making ourselves 'slip bath' proof by overalls or aprons, we were initiated into the joys and sorrows of practical pottery making—the 'turning' of forms in plaster on the 'jigger' or lathe, the making of moulds from the plaster forms, the preparation of 'slip' (the body of ware in liquid form), the casting of pieces in the moulds, the 'throwing' of forms on the potter's wheel, the principles of relief decoration in 'slip,' carving and later the glazing, etc.

One of the humorous accidents—sure to happen to the novice—is what is known as the 'slip bath.' The moulds are usually made in three parts. These are placed together and the slip is poured in and allowed to stand until that which adheres to the sides of the mould—caused by the absorption of the water by the plaster—is of the right thickness, when the remaining slip is poured out. In the excitement attending the first attempt one is apt to forget to hold the bottom on tight, and as a result the creamy contents—a gallon perhaps—come pouring out upon the astonished operator, and the bench and floor. This catastrophe is extremely humiliating to the unfortunate victim, and usually occurs but once, but is always witnessed with much enjoyment by the spectators.

Each student designs his forms, and is taught the processes of producing them in the ware. Demonstrations of the preparation of glazes, and their application to the ware, were made in the laboratory, and the students had access to formulas and materials with which they could experiment. A small test kiln was also at our disposal. The freedom of the place was delightful, and the generosity of Prof. Binns, in so freely giving us the benefit of his knowledge and experience, was a wonder to us all.

Once a week the great kiln was fired, sometimes requiring thirty-six hours of constant watching and stoking, and during the process of cooling we could hardly restrain ourselves from breaking into the hot kiln, so eager were we to know the result. The most exciting thing I know of is the unstacking or 'drawing' of the kiln. A child's wild delight when examining the contents of his stocking on Christmas morning is the only thing that approaches it. If the first saggars reveal pleasant surprises the loud chorus of Oh's and Ah's and explosion of adjectives rouses the neighborhood, and people rush to the scene from all directions. The professor, as enthusiastic as the rest, will seize a pair of leather mittens, make a dash into the hot kiln and rush out with a sagger in his arms, while everyone else stands around in breathless anticipation. Often the results are happy surprises, and again, when success seems certain, the contents of the saggars prove bitterly disappointing. Perhaps in this uncertainty lies the charm.

A soft body, made from materials found in the vicinity,

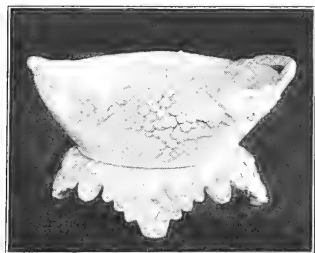
was chosen for the first year's work, and some beautiful colored glaze effects were produced. Among them were mat glazes in turquoise and dark green, and bright glazes, similar to Rookwood, some of which were flecked with gold, known as 'tiger eye.' Many fine bits were fired in the little test kiln and subjected to a 'reducing flame,' which acting chemically upon the copper in the glaze, makes the latter brilliant in color—some of the pieces showing flashes of red, called by potters 'beef's blood.'

At the next exhibition of Ceramic Society at the Waldorf you will see a few specimens of Alfred pottery—only a few, unfortunately, as most of the ware produced this summer has been scattered from New York to San Francisco (the pupils represented sixteen states).

Much great work has been done in pottery making in this country, but the successful production of high-temperature porcelain has been rare; and we are promised that by next summer preparations will have been made, in the matter of kilns and equipment, to give us the opportunity of dealing with the higher and more difficult problems of manufacturing the finest translucent porcelain, which, because of its superiority, in fineness of texture, over the coarser and more 'masculine' pottery and faience, has been called the 'feminine body.'

The ceramic school at Alfred has been started off with flying colors, and if the good work continues, and it surely will, it will doubtless prove an immense factor in the growth of interest and intelligence in ceramic matters in this country.

Long live the Alfred School and its influence for good!



FRACKELTON BLUE AND GREY

MRS. FRACKELTON is the maker of a new ware, well and rightly named "Frackelton, Blue and Grey," which received a medal at the Paris Exposition. What Mr. William A. King, member of the Committee on Fine Arts, has recently said of her and her work best exemplifies her remarkable ability. He says: "'Frackelton' is the name of a ware made by Mrs. S. S. Frackelton, of Milwaukee, Wis. This gifted woman is one of the foremost workers in the art world of the great Northwest. She has taken the despised earthenware and glorified it into art pottery which delights the soul of him who knows. The German critics at the Paris Exposition were not lavish in praise of American pottery, yet one of the most exacting of them, the Kunst and Handwerk of Munich, in its issue for February, 1901, says: "For Germany, on the other hand, the collection 'Frackelton' is of especial interest. This is a grey ware made by Mrs. Susan Frackelton, and is an unusually important attempt to revive the grey stone ware of Rhenish character with applied ornaments and flowers done in a modern manner."

Mrs. Frackelton sent some pieces to Buffalo which she

considered superior to those which she sent to the Paris Exposition. Among them are two large jars. One of them is decorated with bunches of pomegranates modeled in relief, the background being incised with a conventionalized decoration of the same subject. The other jar has luxurious oriental poppies in relief upon the surface.

The great French bowl and standard which attracted universal attention at Paris, is very large and oval in shape, the outside being decorated with heavy clusters of blue grapes and foliage, the stalks of the vine forming the strong graceful handles. On the inside, about the top, is cut into the clay the following inscription "The draught contains no drop of sin, if love is only well stirred in to keep it sound and sweet." In the bottom is cut "Man wants but little here below, But wants that little strong." A quaint jug has the old English inscription "Come here my boy if you are dry—The fault's in you, and not in I."

All the "Salt Glaze" pieces exhibited at Buffalo were shown in the Wisconsin Building, the Blue and Grey which is a different process, with the N. L. M. P. One especially graceful piece of Mrs. Frackelton's work, which she has kindly loaned to the Wisconsin Building to be used in ornamenting the writing room, is a tall lily jar. It is ornamented with long stemmed waterlilies held in place by a band, on which is inscribed "They toil not, neither do they spin." The top of the jar has perforations through which the flower stems may be inserted and when filled forms a veritable crown of blossoms.



TREATMENT FOR CHERRIES

Mary Alta Morris

USE Yellow Red on light side, shading in Pompadour and Blood Red, Yellow Brown for reflected light, or where reflected light is very clear use Albert Yellow for first painting and retouch with Yellow Brown. For dark cherries use Blood Red and Ruby, adding a little black for darkest part. Care must be taken that the reflected light be clearly painted and the high light wiped out to get them round and juicy looking, though some should be kept rather flat, as they appear back of the main ones. For the less ripe ones on the lower end of branch, use Yellow Green, Yellow Brown for reflected light, shade with Brown Green, use Yellow Red on some to show a degree of ripeness.

The stems of cherries should be taken out light, afterwards painting in with yellowish green. For main branch use Brown Green, Yellow Brown, Finishing Brown, having light tone of Copenhagen Blue in high light. For leaves, Moss Green, Brown Green, Shading Green, adding a touch of Ruby to green for dark leaves behind cherries.

The background should be put in with Lemon Yellow, adding violet for grey tones under branch, blending into warmer tones of Yellow Brown and Brown Green, allowing some of the ruby and blood red used in cherries to melt into background, where darker effects are desired.

Use same colors for retouching, avoid painting each cherry with same idea of roundness and color, allow some to remain flat, others may need only dark tone in centre strengthened, and if any are too purple use more blood red this time. On some of the prominent dark cherries use a light wash of Banding Blue on right side near high light. The third painting is mostly light washes here and there to harmonize the whole with a few strong, sharp touches in stems and cherries.



CHERRIES—MARY ALTA MORRIS



INDIAN POTTERY

[FROM CHINA, GLASS AND POTTERY, REVIEW.]



It is not from a study of monuments and the remains of great buildings that the modern ethnologist gains a true conception of the civilization of a remote people, but it is by close study of the household effects that have come down to us, that the atmosphere of a past civilization can be recalled from oblivion, and the customs, passions and pursuits of a people be studied intelligently. The pyramids of Egypt stand as evidences of an age when extravagance was dominant, for they represent a stupendous amount of manual labor; but do they tell as much of the luxuriant life of the Ptolemys as the "dressmaker's bill on a clay plaque," which shows that the lady of fashion of that day wore garments that were literally made of cloth of gold? So it is in the pottery of the ancients that we acquire our serviceable knowledge of their habits.

In this country the study of the aboriginal races has been pursued with great thoroughness, and as a consequence American ethnologists are regarded as the most proficient in the world. They have searched the caves, cliffs and huts of the Indian in the United States and in all the Central and South American Republics, and have classified the crude works that the Red Men have left as proof of their semi-civilization. The fact develops that nearly all the Indian tribes were familiar with the art of pottery-making, and that they took particular pains in producing attractive ware, the decorations on which undeniably establish the Indian's right to a place well advanced in the social scale. Indian pottery has a potential claim on Americans, and it is gratifying to note that not alone the pottery of the fast-vanishing aborigines, but also the other products of their skill are familiar and popular objects of decoration in all sorts of homes throughout the country.

The connection between Indian pottery and Indian basket-work, while at first thought seemingly remote, is of a fact very close. The Indian woman who lined a fibre basket-bowl with sand and clay to prevent it from contracting, unconsciously lay the foundation of Indian pottery. These basket-bowls were used for drying and roasting seeds, and after long usage the sand and clay used to fill the interstices in the baskets became thoroughly baked, and the squaw discovered, to her astonishment and delight, that the earthen vessel would remain intact without the fibrous matrix, and that it would hold water.

The Zuni pottery-maker, who is pictured in one of the illustrations accompanying this article, is one of the best of the workers in clay of that accomplished race. Kneading her clay to the proper consistency, she makes a long fillet, or rope of it, coiling it around a common centre to form the bottom, then spirally widening or contracting the diameter of the ascending coil, to form the shape desired. As the clay is adhesive, each added coil is pressed upon the one below, being shaped and smoothed inside and out by means of a small spatula of bone or stone, the whole process being most delicate and requiring infinite patience and skill. At first the coil pottery was plain; then ornamentations were introduced. These consisted of wave-like indentations and rude geometrical designs, suggested by pressing the sharp edge of a blade of wood into the soft clay. A later decoration was made of incised lines and applied fillets, and then quickly followed relief ornamentation.

It is most fascinating to trace the development of the artistic sense of the Indians; of how they elaborated on the shapes and decorations of their pots and vessels, and of how they departed from natural models to reproduce fanciful conceptions. There are specimens in our museums of mugs, bottles,

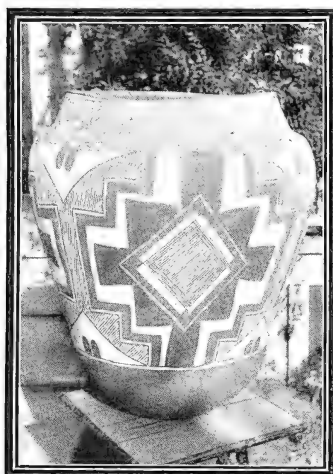
dishes and vases, in a wide variety of shapes, each of which has a characteristic touch which shows that it was the original work of some patient Indian woman who unconsciously produced in the humble dish or cup an object that would reclaim her race from oblivion after the deeds of the warriors had long been forgotten.

To the burial customs of the Indians we are chiefly indebted for the many perfect specimens of pottery that are extant. Wherever graves of Indians are found, there one is almost certain to find articles of pottery. These pieces were buried with the deceased in accordance with the same belief that actuates the Chinese to bury food and clothing with their dead.

Modern Indian pottery, as made

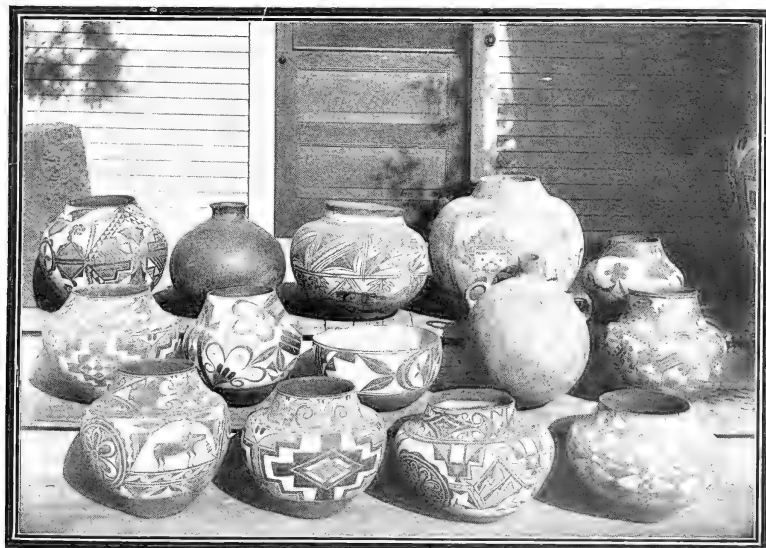
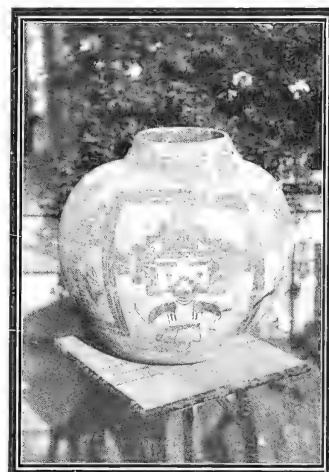


INDIAN WOMAN MAKING POTTERY AT ZUNI.



by the Pueblos, cannot be said to come up to the high standard of the old, and this is due to the fact that there is a large market for their products and they consequently neglect the details that make the antique ware so interesting. Nor do the present-day Indians attempt to originate design or shape. They content themselves with perpetuating the antique models. These decorations are almost wholly symbolical, and in a collection of any extent present a comprehensive history of the religion and government of the tribe that made the ware. Some depict the animals and birds of the age, and thus aid modern students in zoological research. Horses, deer, dogs, owls and ducks were chiefly used as subjects for the decorator.

Besides the coil ware, there are various styles of plain Indian pottery, ancient and



modern, which is generally known by the color of the ware and its predominant decoration. There is the "black and white," in which the ware is white and the decorative lines are black; the "yellow ware" and the "red ware," the body being white and the decoration in yellow or red.

[By courtesy of the Bureau of American Ethnology (Smithsonian Institution) we reproduce some of the potteries from Awatobi and Sikyatki, published in their Seventeenth Annual Report. The originals being in colors and mostly in yellows and browns, which photograph very dark, our half tones unfortunately came out so dark that the designs are partially lost.

The two sites of Awatobi and Sikyatki are in Northern Central Arizona. Awatobi is now a ruin; the pueblo or village flourished early in the Seventeenth Century. Sikyatki is also a ruin and still older; it was evacuated probably in pre-Columbian times.—Ed.]

ANCIENT PERUVIAN POTTERY

[From the Pottery Gazette.]

There was dispersed under the auctioneer's hammer, a short time since, a very valuable and interesting collection of ancient Peruvian pottery, acquired by Sir Spenser St. John, formerly her Majesty's Minister in Peru, of which the following are among the more noteworthy items:—A tigress suckling its young, the four little ones lying in parallel lines. The canopy over it, surmounted by a human head, is also very curious. Its place of origin is unknown, but it is understood to have come from the Temple of the Sun, near Trujillo. Some represent people in a diseased state, and one with a hare-lip, while others represent hunters carrying home their game. No. 97 is supposed to represent the Buddhist Trinity, though how Buddhist ideas reached South America is, perhaps, difficult to explain, though many hold that both Chinese and Japanese swarmed into America during the dark ages. There is every variety and form to be found among these ancient vases and water-bottles, no two being exactly alike. The Indians endeavoured to represent the human form as well as every variety of animal, fish, and fruit, while some of the human faces are very remarkable. There are also double bottles with heads of animals or men; when you blow into one hole, the other emits a sound supposed to resemble the cry of a bird or animal, or the human voice. The use of the vases and bottles was that the latter should contain liquors, and the former Indian corn or maize, for the use of the spirit in his journey to the other world. In some of the vases the maize still remains in good condition. The collection which was offered for sale in September last, was commenced by Mr. Gibbs, the American Minister in Lima, who sold it, when it amounted to 176 pieces, to Sir Spencer St. John, who added thereto, till the number is now over 400.

The collection is unique, and it is the first time such a representative lot of ancient Peruvian pottery has been offered to the public.



FINE COLLECTIONS ON EXHIBITION IN FIELD COLUMBIAN MUSEUM

[From Chicago News.]

After having lain undisturbed for 350 years in the Indian ruins and tombs of northern Arizona, over 5,000 pieces of pottery have been exhumed, and now, arranged neatly in sombre

black cases, are on exhibition in the Halls of the Field Columbian Museum, making one of the finest collections of pottery in existence to-day.

The display comprises two collections, both obtained for the museum through the generosity of Stanley McCormick. One was collected by the McCormick expedition, which spent six months among the ruins last summer; the other was purchased by Mr. McCormick from Sheriff Watron, of Holbrook, Ariz. The ruins represented are Sikyatki, Homolobi, San Cosmos, Round Valley, Mesa Rodonda, Huawikua, Chevealon, Chevos Pass, Bitto-Ho-Chee and others within a radius of forty miles of the head of the Little Colorado River. Those from the first four named ruins contain some of the rarest specimens ever collected.

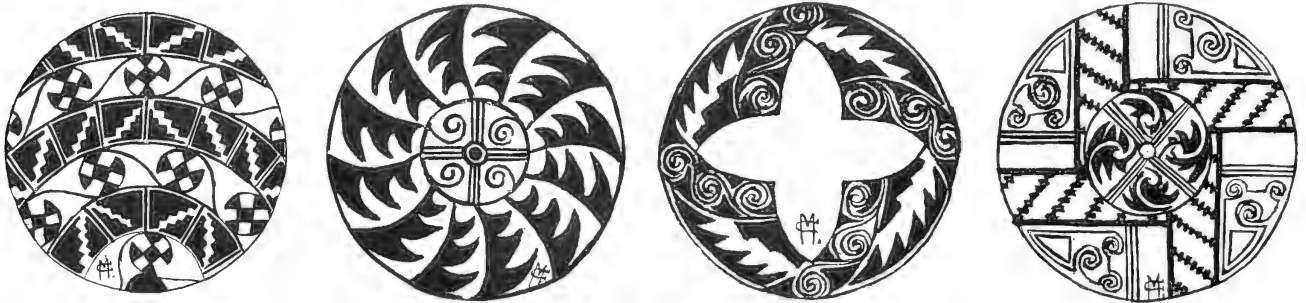
From Homolobi came rare vases decorated in black and red. In the Sikyatki group may be seen some of the most highly conventionalized forms of decorations. Among these are the horned toad, the bird design, the dragon shape, and the human body, or the Kutcina, which was the name of the deity.

Two bird jars in the group are unique in that they are not only highly decorated, but are in the shape of a bird. Another remarkable piece is a small ladle, which has a handle in the form of a cradle and inside the cradle is a tiny representation of a baby. The cradle is said to be a true representation of those used by the Walpi tribe before the advent of the Spaniards, about 1540.

Some of these specimens represent the highest development to which the production of pottery has ever been brought," said C. L. Owen, who was in charge of the McCormick expedition of 1900. They were all made by hand, with only the rudest tools, and yet modern methods fail to produce their equal, either in composition or decoration.

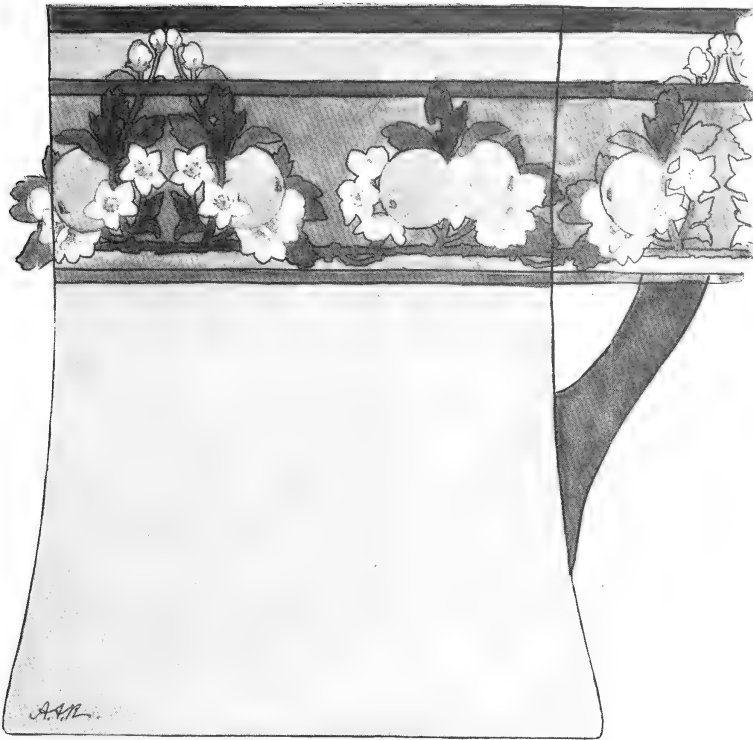


Indian motifs for decoration are very effective and interesting. Keramists have here a source of inspiration truly American and as yet little exploited. The Rookwood people have done some fine things in this line, not confining themselves to the simple, almost monochromatic colorings of old Indian pottery, but keeping to the general characteristics of Indian coloring, both ancient and modern. We recommend this field of design to all decorators. The medallion designs in black and white are suggestions for belt buckles by one of our contributors, Miss Gibson, of New York.—*Ed.*



DESIGNS FOR UMBRELLA HANDLES, BELT BUCKLES, ETC.—MARY GIBSON

These designs are adapted from old Indian pottery and are to be carried out in three colors, deep cream, a dark red and black.



STEIN AFTER DESIGN BY MUCHA

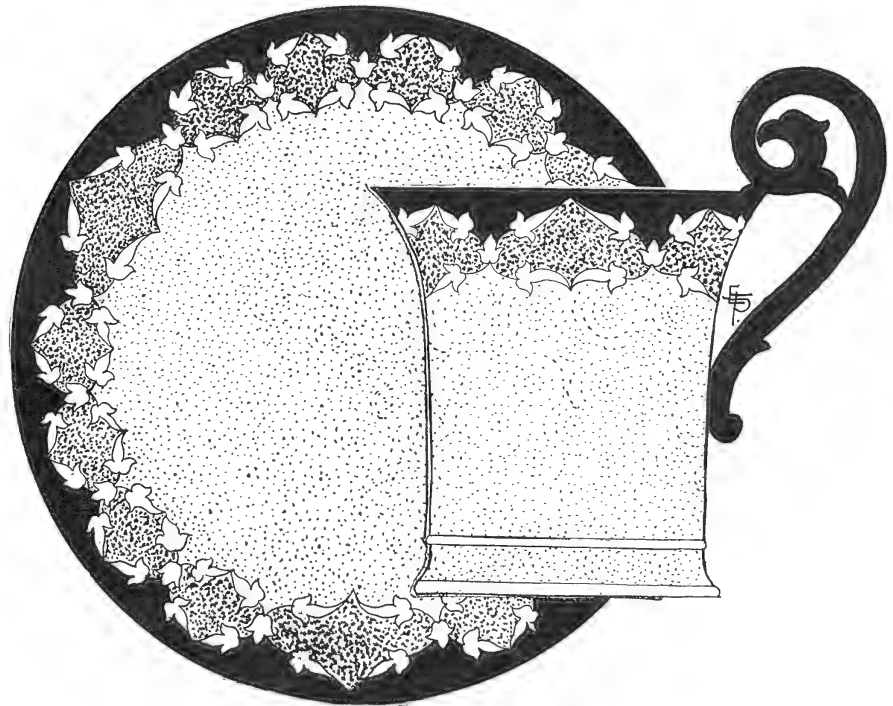
Adelaide Alsop-Robineau

TINT the body of the stein ivory, carry out the design in warm browns with a little Albert Yellow and Yellow Brown for the fruit. Have the flowers cream and outline with dark brown, or treat in a color scheme of green, using a celadon tint. Shading Green, Royal Green, perhaps Brown Green, or Banding Blue, if a cooler effect is desired outline in dark green or black. A treatment in Delft Blue would be very pleasing also.

CHOCOLATE CUP AND SAUCER

E. F. Peacock

TINT the cup and saucer with Primrose Yellow, clean out the design and fill in with gold. Second fire; go over the design in gold again, outline in black, and put a rim of black on edge of cup and saucer. Give the handle a coat of gold at each fire.





LILY OF THE VALLEY PLATE—EDITH LOUCKS

Mention in our Design Competition of May 1901.

THE dark portions of this design may be of rich violet purple enamels, the dotted portions of a soft gray tint, the white background and panels in the border of an ivory tint, the white spaces in the center, formed by the stems of the leaves, also the four spaces of white between the dark star shaped ornaments, to be of a light violet purple enamel.

The leaves of cool shades of green enamel, lighter towards the edge of the design. The flowers of white enamel, also the two bands and bars dividing the panels on the edge of the plate. The inner band of the purple enamel. Outline everything in black. Gold may be used in the place of the dark purple enamel, and other colors used with good effect.



PART OF
CHICAGO
CLUB
EXHIBIT
AT
BUFFALO

NATIONAL LEAGUE EXHIBIT AT THE PAN-AMERICAN

THE National League exhibit is a large one and contains many interesting specimens, prominent among which are the pottery and porcelain exhibits of Miss McLaughlin, Mrs. Frackleton and Mrs. Irelan. Miss Louise McLaughlin has sent a case of small vases called "Losanti" ware. They are of a soft porcelain, resembling the Chinese, light in weight, creamy in color and appear to be turned by hand as the porcelain is of varying thickness. All are decorated underglaze or with colored glazes, none are decorated overglaze. The colors used are mostly a greenish grey, brownish or purplish red and blue. Many of the vases are decorated with flowers in low relief, or incised designs, often parts about the tops of the designs being cut out. The shapes are quaint and interesting, but simple and in good taste. A few have dull glazes. We noticed especially a vase in dark and pale olive greens; tulip in low relief, background a sort of lattice; another in grey and brownish grey with incised peonies; and two slender cylindrical vases, one blue with water lilies in relief, one dark blue and red mixed ground with a design of flowers and stems in relief. Then there was a vase, Chinese in shape and feeling, with a spotted red and green glaze; a vase in blues also, with pansies about the base and cut out background, the interstices being filled with a greenish glaze. Altogether Miss McLaughlin's exhibit was an extremely attractive one to connoisseurs and was the object of great interest to those who are interested in pastes and glazes and especially to those interested in the making of porcelain in this country.

Mrs. S. S. Frackleton showed a large case of interesting grey stoneware. We understood that she was not pleased with what she had sent and intended to send a new lot as soon as it came from the kiln. However, we found what she did send very well worth examining. The decorations are in a sort of Delft blue and the result, in many cases, is very artistic. There are two tall covered jars, of a Chinese shape. One has poppies in high relief, an incised design of blue in the background. The other has a similar treatment of Pomegranates. Then there was a tall vase of tulip design with a bulging top, the flower supporting the bulge and the stems reaching to the base. Many pieces, such as steins, tankards, loving cups and jars have very decorative inscriptions. A tankard in thistles with bulging top supported by Gothic arches was extremely nice and a low jar with a scroll and band in blue might have come direct from Delft, so typical was the decoration as well as color. We have not heard what Mrs. Frackleton calls her ware, but she may well be proud of it under any name.

Mrs. Irelan sends only a few examples of her "Roblin" ware, which seems to be a sort of terra cotta unglazed, very

light and capable of delicate manipulation, as was shown in several pieces with toadstools and ferns carefully and delicately modeled standing out bodily from the vases; each little crease and convolution of the toadstool, each little frond and finger of the fern minutely and lovingly shown. A green vase with a lizard about the slender neck was very attractive. This piece had a dull glaze if we remember right. There were several green pieces with ferns in a lighter tone.

These three pottery exhibits show that the women who are going to the root of things in pottery are striking out for themselves independently, not following a beaten track nor copying one the other, as has so long been the paralyzing custom in overglaze work. Three more different mediums or styles of work one could not well imagine.

The large overglaze exhibit has already been mentioned, especially the fine exhibit of figure work from all our best workers, but a few things call for special mention as being out of the ordinary.

Mr. Marshall Fry has a case of fine pieces, most of which were exhibited at the Waldorf last winter. One does not need to describe his well-known and exquisitely painted parsley, milkweed, asters and pine cones, but his newer and more conventional work heralds an era of decorative work that is going to make its impression not only here but abroad. His large vase with storks and reeds in a deep brown, almost black, ground was one of the striking things at the Waldorf last winter, but he is showing a new vase which we consider by far the most interesting yet. The vase is tall and slender, in soft grays, rather Copenhagen in tone, with sea weeds draped from the top and fishes swimming about below. This, like the stork vase, is Japanese in feeling but is more original and we feel that it represents better the personality of the artist as does also the vase exhibited with the National Arts Club. Among the other exhibits of the New York Club we were attracted by the vase in fleur de lis of Miss Maude Mason. It is treated conventionally and outlined in black on a dark ground, recalling the Japanese Cloisonné; otherwise we do not feel that either Miss Maude or her sister, Miss Bessie Mason, are fairly represented. Miss Maude Mason is doing some very interesting things in conventional work, beside her well known flower painting, and we expect to see something unique at the next exhibit of the New York society. Miss Bessie Mason shows only two pieces, a stein with a conventionalized design of birds, somewhat mediæval in style, executed in flat enamels with gold and lustre and a bowl with a lustre decoration of dragon flies; both are well executed and pleasing in color and general effect, but the exhibit is too small to justly show her ability in the decorative line.

Mrs. Sadie Wood Safford has a stunning vase. The design is of fishes with swirling lines from top to base of vase. The vase is in various tones of yellow, orange, and red, which

give a sort of flame effect. She also shows a handsome bowl in purple.

Mrs. K. E. Cherry, of St. Louis, exhibits a vase in fleur de lis, well painted and nice in color. She, too, is hardly well represented by her work here.

Mrs. Church, of New York, is doing some interesting work in Rembrandesque decorative heads. She is one of New York's new workers and a clever one.

The Chicago Club sends a large and varied exhibit. Apart from the figure work already mentioned the most clever work seems to be that of Miss Mary Phillips, whose flat enamels and other decorative work, both in historical and modern design, shows the serious worker. Mrs. E. B. Enright shows also some commendable modern designing.

Of the Bridgeport Club Mrs. Doremus shows a handsome chocolate set of lustre over gold.

Mrs. Perley of the California Club, has some exceedingly elaborate and well executed pieces in flat enamels and gold, Oriental designs. This is perhaps the best work of its kind in the entire exhibit.

Mrs. Culp, also of San Francisco, shows some interesting flower work.

The Denver Club is well represented by Miss Ida Failing, whose paste and enamel is technically perfect. She has been well known for this kind of work several years.

Mrs. Worth-Osgood of the Brooklyn Club and late President of the National League, shows some interesting decorations of bats in blue and of storks in brown.

The Duquesne Club is the only one to show glass decoration. This was well done, and we regret we failed to get the name of the artist.

Miss Overly's flower work was the most interesting in this Club's exhibit. Miss Myra Boyd and Mrs. Swaney showed some interesting conventional work in Oriental designs.

In the Jersey City Club's exhibit we liked best the Chinese bowl of Mrs. Ehler in flat color and gold.

Boston was not as well represented as we had expected. Mr. Callowhill's large vase of roses "smothered" in gold was rather the best piece.

A most interesting exhibit was the case of plates in competition for the League medal. Miss Elsie Pierce of the New York Club, was the medalist. Her plate has a border of conventionalized Poppies in green, and is decidedly the best design in the case. Altogether the League makes a very good showing.

The Buffalo Club has an exhibit by itself. The work is still somewhat in the formative state, but the Club shows its appreciation of really good things by having added to itself an exhibit of a collection of pottery and porcelain from various American sources loaned by Mr. King and Mr. Philip Smith, of Buffalo. This was very interesting as showing the different kinds of work done in the United States.

The Atlan Club is very badly placed, mixed up with a lot of fancy work. The work itself is as excellent as ever. The exhibit, we understood, was composed of specimens from the Paris exhibit.

Altogether the various exhibits of Porcelain and Pottery at the Pan-American are well worth seeing and studying, and there is little doubt that with so many serious workers ceramics in America will take a much longer stride forward in the next decade than it has in the past.

PAN-AMERICAN AWARDS TO KERAMISTS

Gold Medal—Grueby, Rookwood, Tiffany.

Silver Medal—Tiffany, Newcomb College, National Arts Club.

Bronze Medal—Charles Volkmar, Corona, L. I.; Miss Louise McLaughlin, Cincinnati, O.; Mrs. C. B. Doremus, Bridgeport, Conn.

Honorable Mention—National League Mineral Painters; Mrs. S. S. Frackleton, Milwaukee, Wis.; Mr. Marshal Fry, New York; Atlan Art Club, Chicago; Miss Mabel C. Dibble, Chicago; Miss Matilda Middleton; Miss Eva E. Adams, Chicago; Mrs. W. S. Day, Indianapolis, Ind.

CLUB

NOTES

The New York Society of Ceramic Arts held its November meeting at the Waldorf-Astoria, and after the business was transacted, some interesting papers were read. One by Marshal Fry, on the Alfred Summer School of Ceramics; another "Sketching in Holland," by Mrs. Neal, who has just returned from her annual sketching tour. Then Mrs. Anderson gave a most interesting account of her summer at Ipswich, in Mr. Dow's summer classes—a synopsis of which will be given in the KERAMIC STUDIO. The Society will give its annual exhibit at the Waldorf Astoria, December 9th, 10th, 11th.

The Poughkeepsie Ceramic Art Club held its annual exhibition the 1st of November. The rooms were hung with handsome rugs, while the china was displayed on old polished mahogany tables. In connection with the work of the members, there was a loan exhibit of rare old china, which added to the educational feature of the exhibit; we would suggest other clubs following this example.

The Atlan Club of Chicago gave a reception at the Art Institute October 31st, where their work will remain until November 13th. We consider this the most dignified way of exhibiting. Receiving recognition from the Art Institute at once places their work in the position that it deserves.

The Jersey City Ceramic Art Club is making an innovation this season by having at their monthly meetings a different New York teacher each time to give a practical lesson, demonstrating the way in which he or she works. The idea is broad and we are awaiting results with interest. The club supplies the china upon which the artist is to work, and if it is not finished in one lesson, the members, if wishing to do so, in a body visit the artist's studio and again take another lesson, which of course is necessary where there are to be two or three firings.

The Arts and Crafts Club will hold its first meeting Nov. 7th. The membership of this organization is not limited to students of the New York School of Art. In order to increase the accommodations required by large enrollment of the class in designing, Mr. F. K. Houston has taken a studio at No. 1512 Broadway. The staff of instructors remains unchanged, with the exception that Mr. Everett Shinn has charge of the sketch class.

The Indianapolis Club held its annual exhibition the week of November 11th at English's Hotel. There was a round table in the centre of the room called the "Court of Honor," and all work done under the instruction of prominent teachers was placed there, which distinguished it from the work done by the members unaided.

Among the exhibitions contemplated at the National Arts Club during the present season is one of objects relat-

ing to the city, conducted by the Municipal Art Society; another of arts and crafts of the American Indians, and a third of carvings in ivory, wood, mother of pearl and horn. The Club has been awarded a silver medal for its exhibition of objects of Industrial arts at the Pan-American Exposition.

EXHIBITIONS.

There was an interesting exhibition at the Fifth Avenue Auction Rooms, New York, of pottery, rare fabrics, uncut velvets, silk embroidered screens, and bronzes.

A special exhibition of paintings of children by Mr. A. C. Albright was held at the Cincinnati Art Museum during October.

During November a special exhibition of bronzes by Mrs. Maria Longworth Storer was held. Mrs. Storer received a gold medal at Paris.

IN THE
STUDIOS

Miss E. E. Page of Boston has recently moved her studio to 286 Boylston street, one of the best locations in the city.

Miss Frances X. Marquard, after a long period of sickness, has resumed her work and reopened her studio at 145 West 123d street, New York.

Mrs. Mary A. Neal of New York, will give an exhibition of her summer work in Venice and Holland, also of china at the Gallery of Golberg's Art Store, 123 Fifth avenue, near Nineteenth street, from Dec. 9th to 14th.

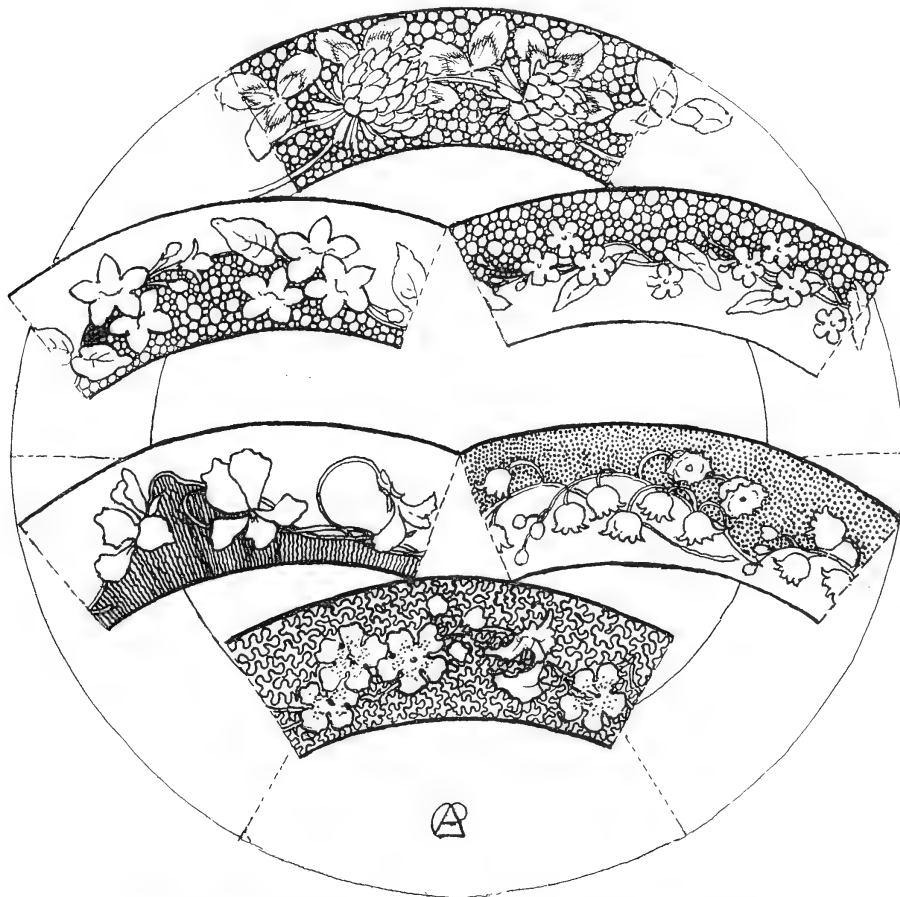
Miss F. E. Hall has considerably enlarged her classes at 36 Twenty-Third street, New York. The interesting work of Mrs. S. Evannah Price, well-known to readers of KERAMIC STUDIO, and the dainty lustre work of Miss Smith, have attracted many pupils to Miss Hall's studio.

IN THE
SHOPS

J. W. Hasburg & Co. of Chicago have sent us one of their new gauges for china, which will be found convenient for division marks.

We have received an interesting list of wooden articles for pyrography from James James, 1151 Broadway, New York.

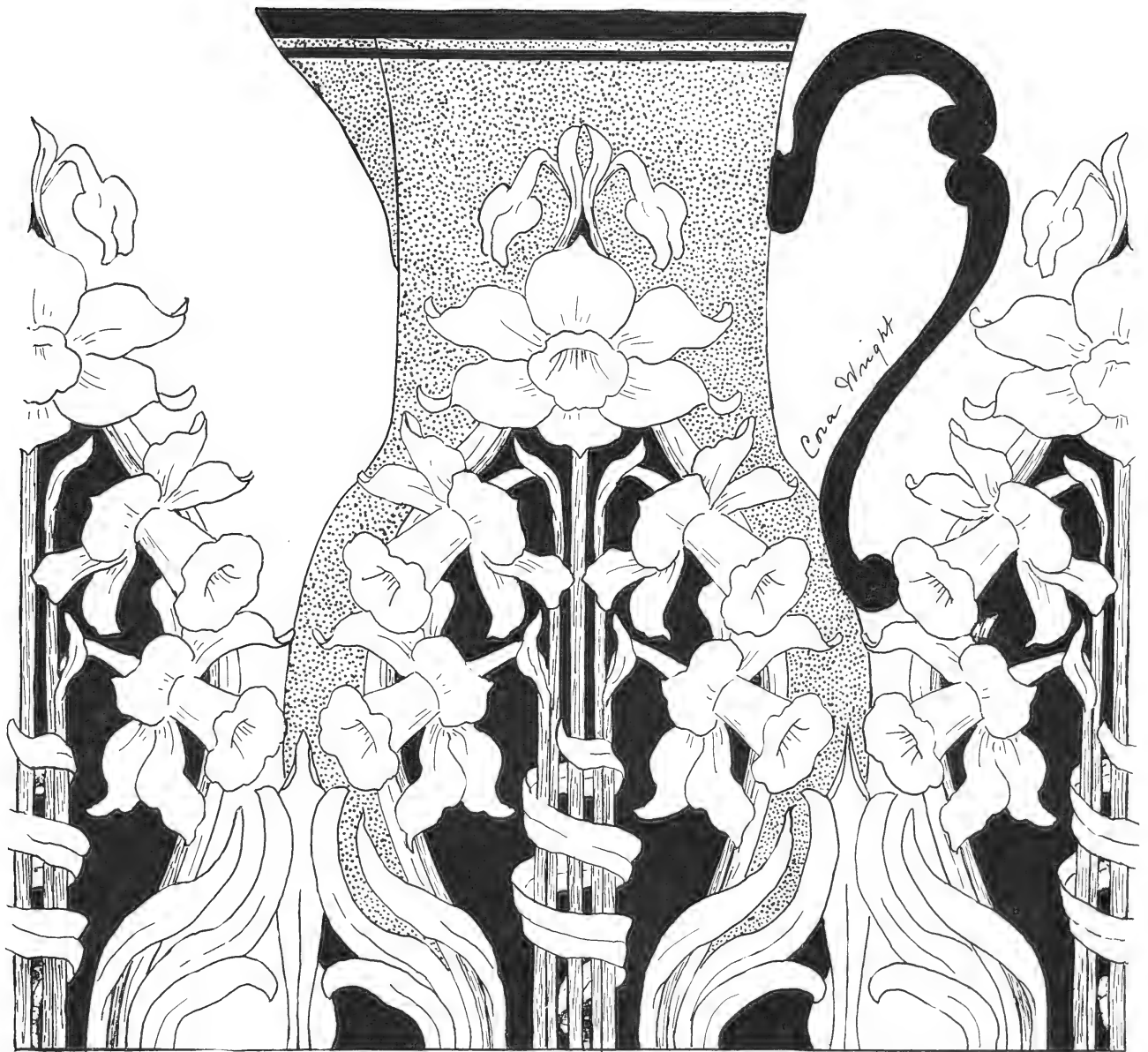
Mrs. Filkins, of Buffalo, sends us a very complete catalogue of colors and materials and china for decoration.



SEMI-CONVENTIONAL BORDERS—MRS. CARRIE A. PRATT

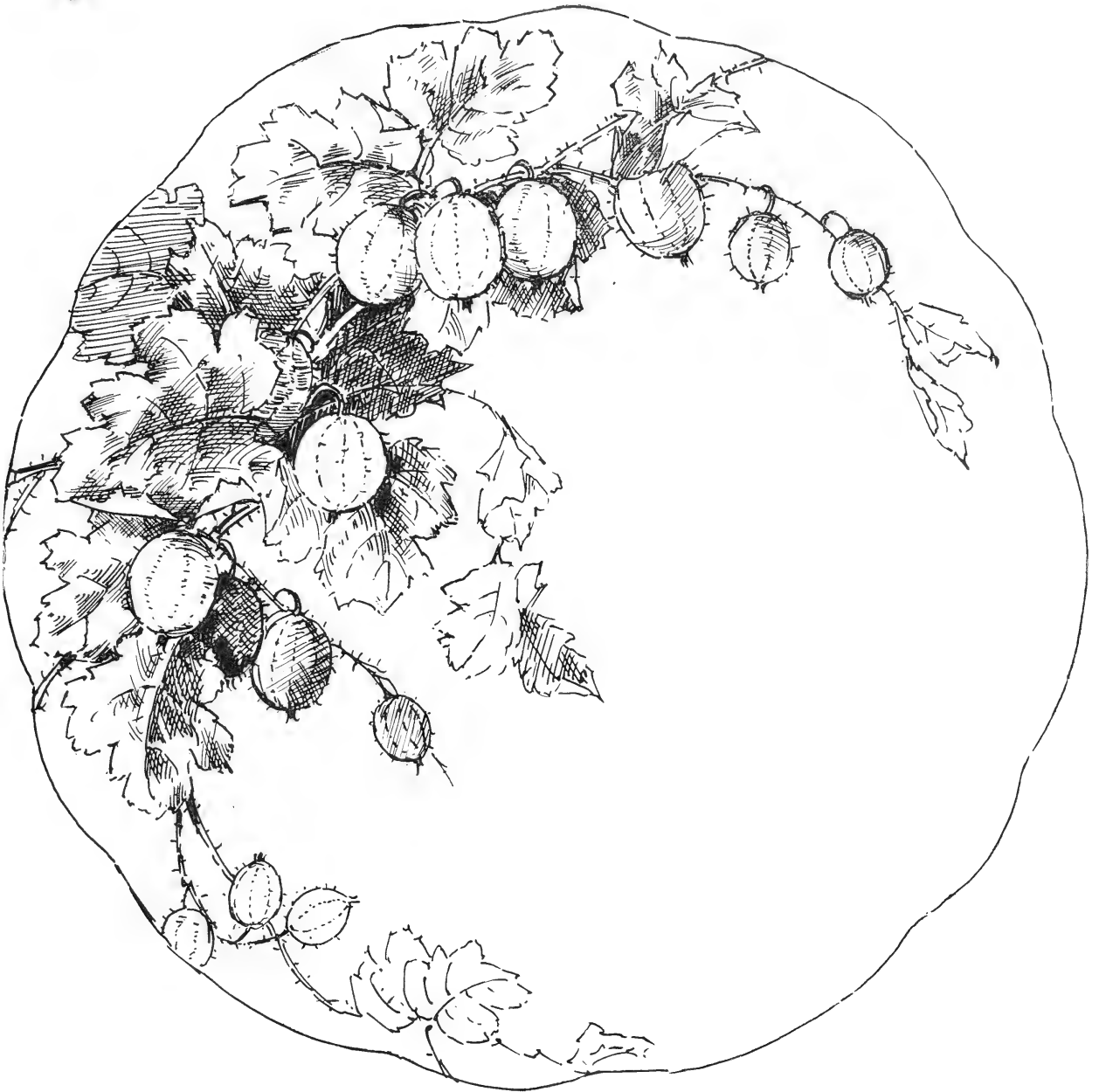
SIX semi-conventional borders for bread and butter plates; size $6\frac{1}{4}$ inches; one-sixth of border given. Flowers to be painted in natural colors. All outlines in gold. Borders

to be tinted or painted with Shading Green from the design to outer edge, and pink from design to inner edge. Etching in gold over these colors in any of ways suggested.



CHOCOLATE POT—JONQUILS—CORA WRIGHT

MAKE dotted portion yellow lustre padded, lower black portion yellow brown lustre. Flowers gold, leaves green bronze to which $\frac{2}{3}$ gold has been added, stems green gold, also little leaf at base of flowers, bands at top and handle gold. Outline everything in black, handle may be a combination of yellow brown lustre, gold and black.



GOOSEBERRY DESIGN—MARIAM L. CANDLER

SKETCH in the design very simply. The first firing should be effective washes of light and shade, using a light wash of Yellow for the center of the prominent berries, rounding or modeling them with Moss Green and Brown Green. Keep the berries as transparent as possible.

Paint in the green leaves with flat washes, using Russian Green, Moss Green, Brown Green and Shading Green. The shadow leaves and berries are painted in Warm Grey and Violet of Iron. Those fading into the background keep in

the cool greys. The stems are painted in Moss Green, re-touching with Violet of Iron or Pompadour for the thorns.

Make the background very delicate except on the shadow side of the design, using Ivory Yellow, Apple Green, Russian Green, Shading Green and Violet of Iron.

For the second firing, use the same colors, modeling and strengthening when needed; in accenting the leaves use a little Finishing Brown. Just before firing powder the background with Ivory Glaze or Lavender Glaze.



LOSANTI WARE

Louise McLaughlin

ABOUT three years ago, I was tempted to enter into what seemed, in this country at least, an unoccupied field, that of the production of decorative porcelain. Having fortified myself with such directions and formulas as could be found in books, I had a small kiln built in my garden and embarked in an enterprise which proved to be even more absorbing than was anticipated.

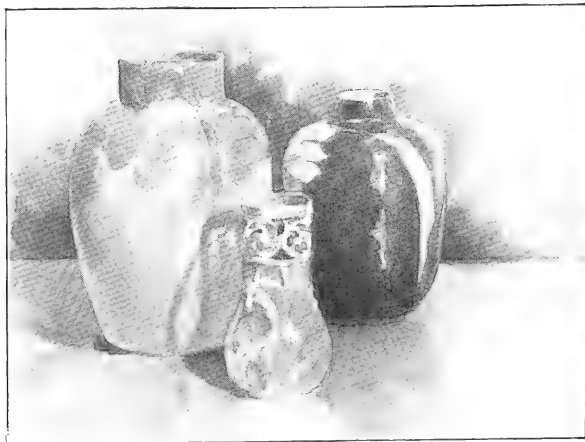
There is an old adage, which it is not pleasant to remember in this connection, the application of which is, however, very obvious. Having rushed into this temple of mysteries then, I was not willing to withdraw until some of its secrets had become mine. It did not take long to discover that there was no royal road to this consummation. It is best perhaps, at present, to pass over the events of the first few months in silence. If there was a single detail of the work where the way was not made hard, memory fails to recall it. From the potter whose aid was sought in preparing the clay, and whose product was so compounded that the first kiln full melted into shapeless masses, to the neighbors who objected to the

smoke, nothing was lacking to prove to the amateur potter that the way was not strewn with roses.

Without entering further into the harrassing details of this time of which an history might be written, it is enough to say that, at the end of several months, I found myself again at the beginning, confronted by a problem which must be worked out, if at all, by my own unaided effort.

The matter of fuel, body, glaze and long technicality of the manufacture was to be worked out by one who knew next to nothing of practical pottery. The question of fuel, a very important one, under the circumstances, was solved by the choice of Connellsville coke. This selection was made contrary to advice, and from this point on, it was found that the very things pronounced impossible by even experienced potters proved to be entirely feasible. Having broken every one of the cardinal laws of pottery, the writer may be pardoned a growing disinclination to heed traditional rules.

In the making of porcelain, tradition as to methods has more weight perhaps than in other branches of the potter's art, but even here there may be many variations while the distinctive characteristics of the ware are retained. The infinite number of possible chemical combinations together with



Large Vase, 7 inches high; decoration in pale pink and green on white ground. Second Vase, 6 inches high; dark grey blue ground with decoration in white and green. Small Vase, 4½ inches high; carved decoration with open work band around the top.



Vase with open work top, 5¾ inches high; pale cream color. Second Vase, 6 inches high; ground tinted with pale blue, with decoration of green leaves. Small Vase, 3½ inches high; grey and blue mottled.

the marvelous changes produced by a few degrees more or less in temperature, render the effects which can be produced practically unlimited. During my experiments I have often been astonished at the results in color produced by very slight changes in body and glaze. Indeed these facts render the work of the experimenter extremely difficult. While my own experience, however, was very trying during its progress, I cannot regret it altogether now. It has been absorbingly interesting and has led at last to the production of a ware which at least, has a distinct character. It has been compared to the old Chinese "soft paste," but while "soft paste" in contradiction to its name is really a hard body, it is invested with a soft glaze.

The Losanti ware is, however, hard both in body and glaze, being fired at a temperature of over twenty-five hundred degrees Fahrenheit. The glaze is applied to the raw body and fired without the usual previous "biscuit" firing.

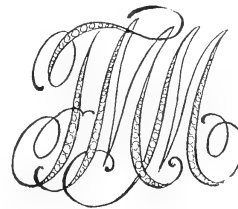
The name as perhaps, should be explained, has been given in reference to the place where it is made, the original name of Cincinnati having been Losantiville.

The ware has a tenacious, cream white body, very translucent and susceptible of decoration, having a considerable range of color from the usual high temperature colors, the blues, greens, blacks and browns, to the more delicate reds and pinks. The entire range of color has not yet been shown in exhibited pieces, but more recent experiments have deter-

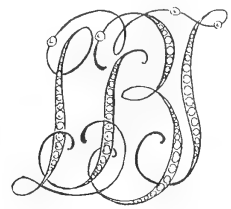
mined the possibilities of color decoration very satisfactorily. The first exhibition of ware at the spring exhibit of the Cincinnati Art Museum in 1899, was entirely different in character, the body and glaze having both been changed since then.

A dozen pieces were sent to Paris in 1900 to form part of the exhibit of the Mineral Painters' League at the Exposition; a part of these only were of the body now used.

The exhibit at the Pan-American Exposition is the first exhibit of the body and glaze now used, and that exhibit contains some pieces of other experimental bodies. The details of the work which have so far been settled are a practicable working body and glaze and the temperature at which it can be matured, the rest is yet to be evolved.



F. M. M.



L. B. T.

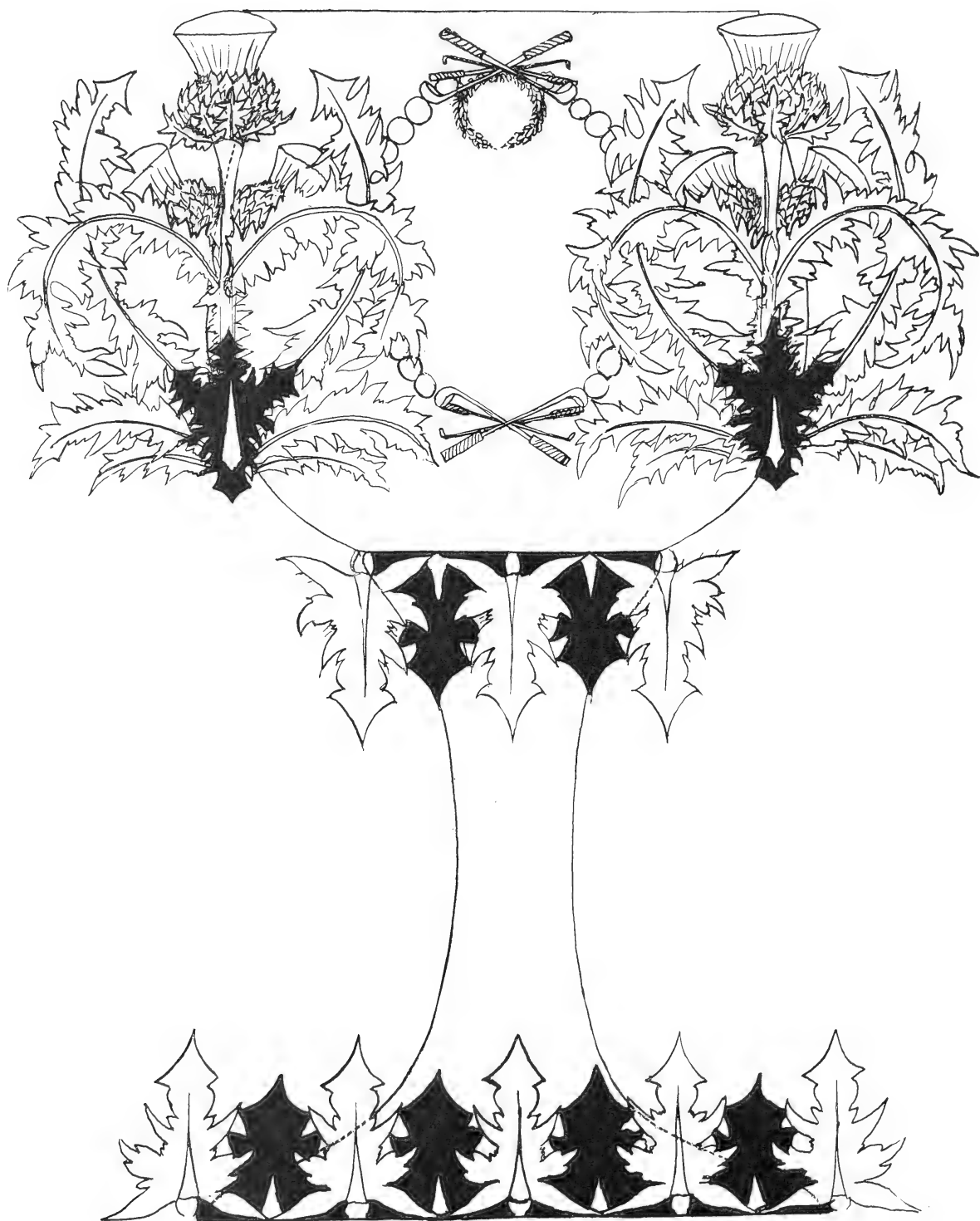


DESIGN FOR PLATE—ANNA B. LEONARD

THE bands are in dark blue enamel, so also the blossoms outlined in black, the background in blue grey lustre with the wavy lines in gold. The color scheme of the bands and the blossoms may be changed any number of ways—for instance, instead of an old blue plate, the blossoms may be in pink with the many lines in a dull green, and also the nar-

row bands in dull green. Then again the design will look well in all red and gold.

It may also be carried out in flat gold with either a red or black outline, or the blossoms would look well in gold only slightly in relief (with paste.) The design is very simple and can be used by beginners.



DESIGN FOR TOAST CUP—B. MAIE WEAVER



TREATMENT FOR TOAST CUP

B. Maie Weaver

AFTER carefully tracing on the design, cover the whole cup with Apple Green and pad to an even tint. Now make a clouded effect from the base of the cup part way up as far as you wish. For this effect use Yellow Green No. 1, Yellow Green No. 2 and an occasional touch of Russian Green, and for the darker parts Shading Green. Be sure and have the darkest part come at the bottom of the cup part. Blend the colors carefully where they come into the background; do not drag the Shading Green into the other colors, but leave the strokes crisp.

When the background is shaded in an effective manner, wash in the leaves and stems as simply as possible, using a gradation of color that will always keep the pattern rather indistinct, after the style of the Rookwood ware. Lay in the sharp points on the leaves with Pompadour and Brunswick Black mixed; a touch of this can also be used where the leaves fasten onto the stem. The medallion in front can also be laid in with plain Pompadour in an even tint. Raise the border of golf sticks and balls with paste and cover with gold in the second fire. Now carefully scratch out a fine outline of the whole design, and all the veins and make the outlines and veins with gold. A touch of gold would not be amiss on the stems and leaves as shading applied after the style of pen and ink work. Lay in the entire blossoms with gold for the first fire.

For the second fire, after bringing up all effects that have been lost in firing, draw very fine lines with the Pompadour over the gold in the blossoms to carry out the effect of the lines used in the study. Also use this color to shade the veins and stems, always using a very fine line, instead of shading with the side of the brush or a larger brush.

If a motto or quotation were desired in the medallion, that would be very effective put on over the red with hard gold, for the second fire. A head or view would be very pretty for the medallion instead of the quotation.



RUSSIAN KERAMICS

NO country seems to have made more rapid strides during the last half century than Russia. A very fine recent exhibition in St. Petersburg and the display at Paris show how these people are cultivating this art. Their designs seem characteristic, and there is a decided richness about their fine table porcelain which no other country at present excels. At their exhibition, works from other nations were admitted which were either distinguished for the originality of their design, form, or mode of manufacture, there being a jury requiring artistic excellence.



TREATMENT FOR WILD ASTERS (Supplement)

Sara Wood Safford

THE darkest asters are painted in with Royal Blue, Ruby and Black; Banding Blue and Ruby are used in flowers of the next deepest shade, and the very light ones are washed in with Blue Green and Violet. Leave some of the asters almost white for the first firing and soften into the mass with washes of thin color in the second painting. Leave all sharp strong detail touches for the last firing.

Blue, Green and Violet are used in the background, and carry it, if possible, along with the design, thus avoiding hard

edges. Wipe the light blossoms out of the background while it is in a fresh state; in this way the soft effect is obtained.

Albert Yellow and Yellow Brown are used in the sunny light just back of the dark mass, as a thin wash of Carnation is used for deeper warm tones in the last painting. In combining the Blue, Ruby and Black, use about two-thirds of Blue and one of Ruby, with a "touch of black."



"POTTERY AND PORCELAIN OF THE UNITED STATES" (Second Edition)

By EDWIN A. BARBER.

THE publication of the second edition of "Pottery and Porcelain of the United States," by Mr. Edwin A. Barber, Curator of the Pennsylvania Museum, Philadelphia, has been welcome news to the lovers of Ceramic Art in this country. The first edition had been exhausted for some time and was at a premium, and the reduced price of this second edition, thoroughly revised and enlarged, makes it available even to people of small means.

The book is profusely illustrated throughout, and the history of American Ceramics is reviewed from the earliest times of American colonists to the present day. The first chapter gives an interesting summing up of the different processes used in the manufacture of pottery and porcelain, and, following this, a few pages are devoted to the History of Aboriginal Pottery. These two pages form an interesting introduction to the book proper. Collectors will find of the greatest interest the chapters relating to American pottery of the Eighteenth Century and first part of the Nineteenth. The slip decorated and sgraffiato wares of the Dutch potters of Pennsylvania, with their crude but interesting designs and inscriptions, are to-day much sought by collectors, and the readers of KERAMIC STUDIO will remember some interesting illustrations we have given of this old Pennsylvania earthenware.

The manufacture of fine china from native clay was undertaken in Philadelphia as early as 1769. Early in the Nineteenth Century, Abraham Miller's productions had a great reputation. He made red, yellow and white ware, also lustered and silvered ware, and was very successful in experiments on porcelain, but never produced it for the market. To William Tucker, also of Philadelphia, belongs the honor of being the first to supply the home market with a purely American porcelain, equal to the imported ware. Much interesting information will be found on the Tucker and Hemphill products, fine specimens of which are found to-day in different collections.

We would like to have the space to review here extensively the work done by the numerous potteries of New Jersey, New England (among the latter, the famous Pottery of the United States, of Bennington, Vt.), the Ohio Valley, etc., and the wonderful development of ceramic manufacturing in the last fifty years.

Readers of Pottery and Porcelain in the United States will find in the book an exhaustive study of this development up to the fine artistic modern productions of Rookwood, Grueby, Dedham, Miss McLaughlin and others.

We hope to be able to review in next number the long promised second edition of Anglo-American Pottery, this invaluable manual to collectors by Mr. Barber. Both books will be found in our list of Ceramic books on Publishers' Page.

THE COLLECTOR

OLD CHINA FOR SALE

(When pieces are sent by express, expressage is paid by buyer. When pieces are sent on approval and returned, return expressage is also paid by buyer).

Proof pieces must be absolutely perfect and show practically no traces of wear. Perfect pieces must be perfect not only in condition, but in color, and traces of wear must be very slight and not injure the piece in any way. All cracks, chips, repairs, marked discolorations or scratches must be mentioned; also defective printing and other kiln flaws. The word "check" is used for small cracks on back of plates which do not show through.

DARK BLUE STAFFORDSHIRE

Landing of Lafayette platter, 12 $\frac{1}{2}$ x 9, proof, - - -	\$18.00
Peace and Plenty, platter, 12 x 9, proof, - - -	15.00
Erie Canal, Entrance to Albany, 10-inch plate, perfect, - - -	52.00
Erie Canal, Utica inscription, 8-inch plate, perfect, - - -	50.00
Erie Canal, Clinton inscription, 10-inch plate, perfect, - - -	42.00
Erie Canal, Clinton inscription, 9-inch, traces of wear, - - -	20.00
Coat of Arms of Rhode Island, 8 $\frac{3}{4}$ inch plate, perfect, - - -	28.00
Dr. Syntax and the Bees, 10-inch, perfect, - - -	25.00
Dr. Syntax turned nurse, 7 $\frac{1}{2}$ -inch plate, perfect, - - -	28.00
Dr. Syntax taking possession of his living, 10-inch plate, crack shows little, fine color, - - -	18.00
U. S. Bank of Philadelphia, 10 inch plate (Stubbs), proof - - -	24.00
Another, perfect, but slight kiln flaw, fine color, - - -	22.00
Cadmus, 10-inch soup plate, perfect, very fine, - - -	18.00
Boston Octagon Church, 10-inch soup, perfect, - - -	18.00
City Hall New York, 10 inch plate, proof, - - -	11.00
Six City Hall N. Y., 10-inch plates (Ridgway), perfect, (for lot of six, - - -	60.00
B. & O. R. R., 9-inch plate perfect (inclined), - - -	16.00
B. & O. R. R., 10-inch plate (level), glaze dull in center, - - -	13.00
Boston Hospital, 9 $\frac{1}{2}$ -inch plate, vine leaf, white edge, perfect, - - -	16.00
Escape of the Mouse, 10-inch plate (Wilkie), perfect, - - -	18.00
Playing at Draught (Wilkie), 10-inch soup plate, small nick rep., - - -	15.00
Valentine (Wilkie), 10-inch plate, perfect, - - -	12.00
Boston State House, chaise in foreground, 10-inch plate, check on edge, - - -	15.00
Pine Orchard House, 9 $\frac{1}{2}$ -inch soup plate, check on edge, - - -	12.50
Nahant near Boston, 8 inch plate (Stubbs), perfect, - - -	15.00
McDonough's Victory, 9 $\frac{1}{2}$ -inch plate, perfect, - - -	15.00
Another, 7 $\frac{1}{2}$ -inch, proof, - - -	6.00
Table Rock, Niagara, 10-inch soup plate, perfect, - - -	13.50
Another, good condition, but knife marks, - - -	10.00
States, 10-inch soup plate, proof, - - -	12.00
States, 4 $\frac{1}{2}$ -inch pitcher, crack at bottom, does not show, rare, - - -	8.00
City of Albany, 10-inch plate (Wood), crack, - - -	15.00
Fairmount Park, Philadelphia, 10-inch plate, traces of wear, - - -	9.00
Trenton Falls, 7 $\frac{1}{2}$ -inch plate, perfect, - - -	11.00
Another, chip repaired, fine glaze, - - -	7.00
Quebec, 9-inch soup plate, perfect, but light color, flower border, - - -	10.00
Sancho Panza at Boar Hunt, 10-inch soup plate, slight scratches, - - -	10.00
Upper Ferry Bridge (Stubbs), 8 $\frac{3}{4}$ -inch plate, proof, - - -	10.00
Union Line, 9 inch plate, perfect, - - -	12.00
Landing of Lafayette, 10 inch plate, proof, - - -	10.00
Cupids and the Rose, 10-inch plate, scalloped edge, perfect, - - -	7.00
St. Catherine's Hill, view on tureen and cover, 7-inch, perfect, - - -	4.50
Regents Park, 9-inch plate, traces of wear, - - -	3.50
Chateau de Coucy 10-inch soup plate, perfect, - - -	4.50
Chateau Ermenonville 10-inch soup plate, perfect, - - -	5.00
Moulin Sur La Marne (La Grange series), 9-inch plate, traces of wear, - - -	3.50
American Villa, 10-inch soup, perfect, marked, - - -	5.00
English Hunting Scene, 10-inch plates, perfect, rich blue, each - - -	4.00
Another, 9-inch, perfect, - - -	3.00
Arms of United States pitcher, 6-inch, crack on base, does not show, - - -	9.00
Pitcher, shell design, 7-inch, small chip repaired, very fine, - - -	4.00

LIGHT COLOR STAFFORDSHIRE

Penitentiary at Pittsburgh, 15 x 12, lavender platter, 3-inch crack in side rim, rare view, - - -	18.00
Lake George pink platter, 12x10, perfect, - - -	14.00
Merchants' Exchange fire, 9-inch plate, good condition, - - -	16.00
Anti-Slavery pitcher, Lovejoy inscription, 9-inch, cracked, - - -	9.00

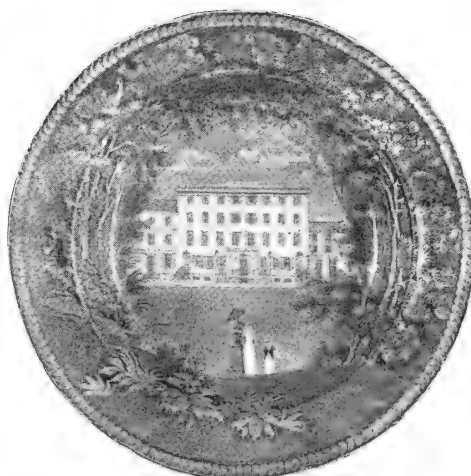
LUSTRES

Silver lustre pitcher, 6-inch, very fine specimen, (3 pints), - - -	11.00
Copper lustre pitcher, 4-inch, pink and black lustre, copper border, - - -	5.00
Another, 4-inch, pink lustre band, perfect, - - -	3.00
Copper lustre goblet, dark lustre, blue band, perfect, - - -	4.50
Copper lustre salt cellar, bright lustre, very small nick, - - -	3.25

We have on hand a number of lustre pitchers and mugs at all prices from \$1 to \$6, which we will be pleased to send on approval, pieces not wanted being returned at subscriber's expense.

MISCELLANEOUS

Liverpool plate, black print ship in full sail, perfect, - - -	5.00
Lowestoft tea pot, black decoration, small crack on top, fine, - - -	7.50
Blue Delft plate, very fine specimen, genuine old - - -	2.00
Temperance Staffordshire plate, 7-inch, as described by Miss Earle, - - -	2.50
Two Glass Cup Plates (Henry Clay), one nicked, pair, - - -	1.50



UNITED STATES HOTEL, PHILADELPHIA.

From R. T. Haines Halsey's "Early New York on Dark Blue Staffordshire," by courtesy of Dodd, Mead & Co.

A NEW SERIES OF DARK BLUE VIEWS

Edwin A. Barber

THE recent discovery of several plates bearing the same border design as that of the United States Hotel, Philadelphia, marked with the names of the makers, S. Tams & Co., brings to the attention of collectors a new series of interesting dark blue views. This border is composed of the foliage of trees somewhat similar to that which occurs on the Mitchell & Freeman's China and Glass Warehouse, Chatham street, Boston, by Adams, and one of the borders of Enoch Wood (A Ship of the Line in the Downs), but may be distinguished by a large, triangular patch of lighter color in the lower edge at the right and by a small, oval figure in the left side of the border, resembling the side view of a mushroom or sea anemone. The following subjects with this marginal device have been discovered:

Unknown Building (probably American) by S. Tams & Co.
 Royal Exchange, London, by S. Tams & Co.
 United States Hotel, Philadelphia, by S. Tams & Co.
 State Capitol, Harrisburg, Pa., by S. Tams & Co.
 Somerset House, London, by Tams.
 Drury Lane Theatre, by Tams & Anderson.
 Opera House, London, by Tams, Anderson & Tams.
 Dublin Postoffice, by Tams, Anderson & Tams.

Since the borders used by the four above-mentioned firms



CAPITOL AT HARRISBURG, PA.
 SOUP TUREN WITH TAMS BORDER—NO MARK.

are identical, it is reasonable to infer that they come from the same establishment at different periods. Llewellynn Jewitt mentions none of these firms in his *Ceramic Art in Great Britain* but refers to John Tams, of the Crown Works, Stafford street, Longton, and Anderson & Bellamy of the Crown Works. It is highly probable that the Tams and Anderson connected with the Crown Works were the makers of these designs.



UNKNOWN VIEW (PROBABLY AMERICAN) MARKED S. TAMS & CO.

An illustration of the London Opera House, by Tams, Anderson & Tams, was published in the *KERAMIC STUDIO* in February last. The Harrisburg State Capitol view was recently discovered by Ceramic Studio Publishing Co. The unknown view here shown, is in the collection of Dr. Daniel Yoder, of Catasauqua, Pa. Who can identify it?

We intended to have in this number an illustrated article on foliage borders in dark blue. Lack of space prevents us from giving this article in *KERAMIC STUDIO*. It will be found in *Old China* with views of Regent's Park Villa, Regent's Street, St. Paul's School, Blenheim, St. Catherine Hill, Canterbury Cathedral, St. Peter's at Rome.

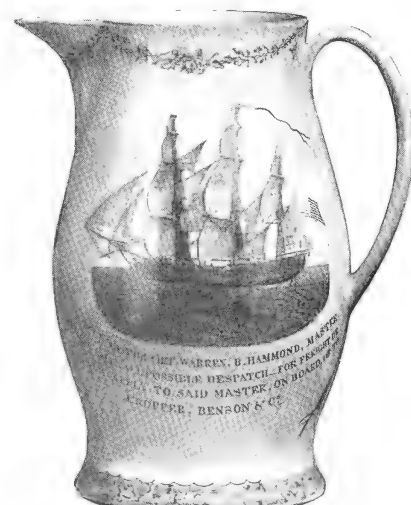


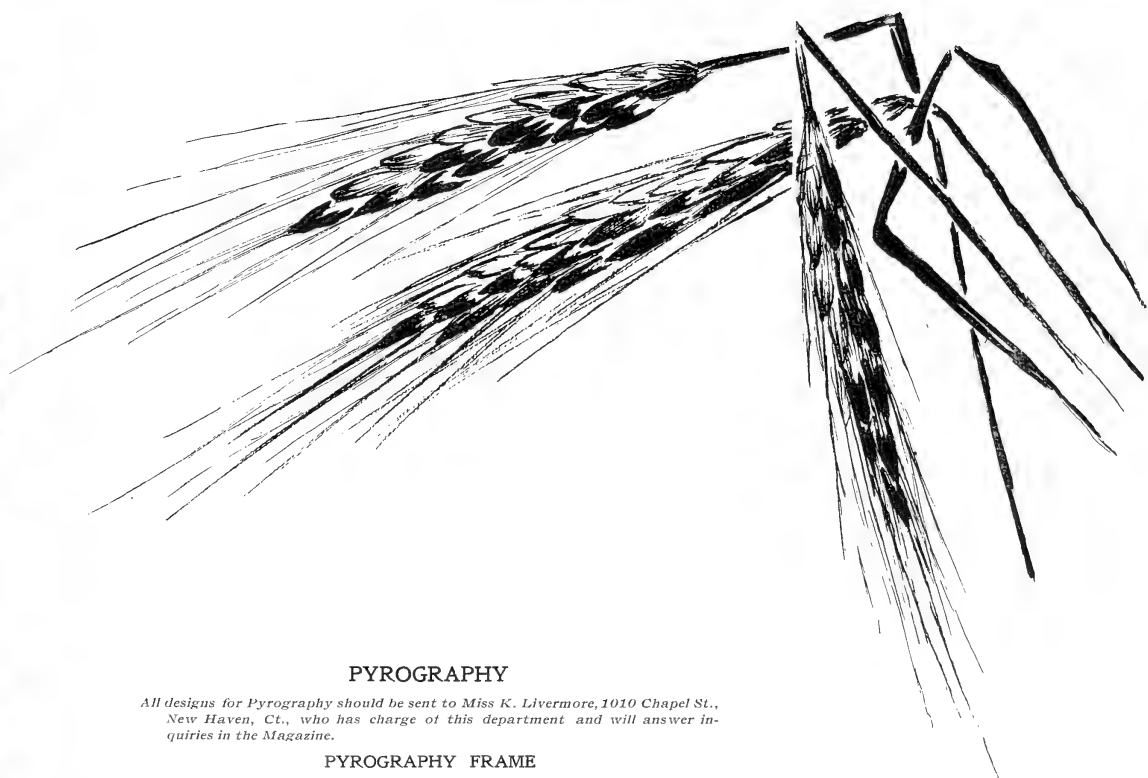
DUBLIN POST OFFICE—BY TAMS, ANDERSON & TAMS.
(In the collection of Mrs. Suow, Greenfield, Mass.)

WASHINGTON MONUMENT PITCHER

WE reproduce herewith three views of a very fine Liverpool pitcher in the collection of Mr. Charles Arthur Carlisle, of South Bend, Ind. This pitcher is known as Washington Monument Pitcher. On one side is the monument with the medallion portrait of Washington, and the words: "First in War, First in Peace, First in Fame, First in Victory." The figure of Fame stands on the right of the monument, and a Naval Officer on the left: The names of the thirteen original States are grouped around the edge of the oval print. On the other side of the pitcher is a sail ship, the "Warren B. Hammond"; in front is the United States shield. The pitcher is 13¾ inches high; the prints are in colors beautifully executed.

Mr. Carlisle will consider it a favor if anybody can give him some information about the firm of Cropper, Benson & Co., whose name is printed under the "Warren B. Hammond", and who were probably agents for this line of ships.





PYROGRAPHY

All designs for Pyrography should be sent to Miss K. Livermore, 1010 Chapel St., New Haven, Ct., who has charge of this department and will answer inquiries in the Magazine.

PYROGRAPHY FRAME

Katherin Livermore

THE mistletoe border may be burned black as in the design or outlined and shaded lightly with the point; color may be introduced, if desired, staining the leaves a yellow green and burning the background a flat even tone to bring out the white berries.

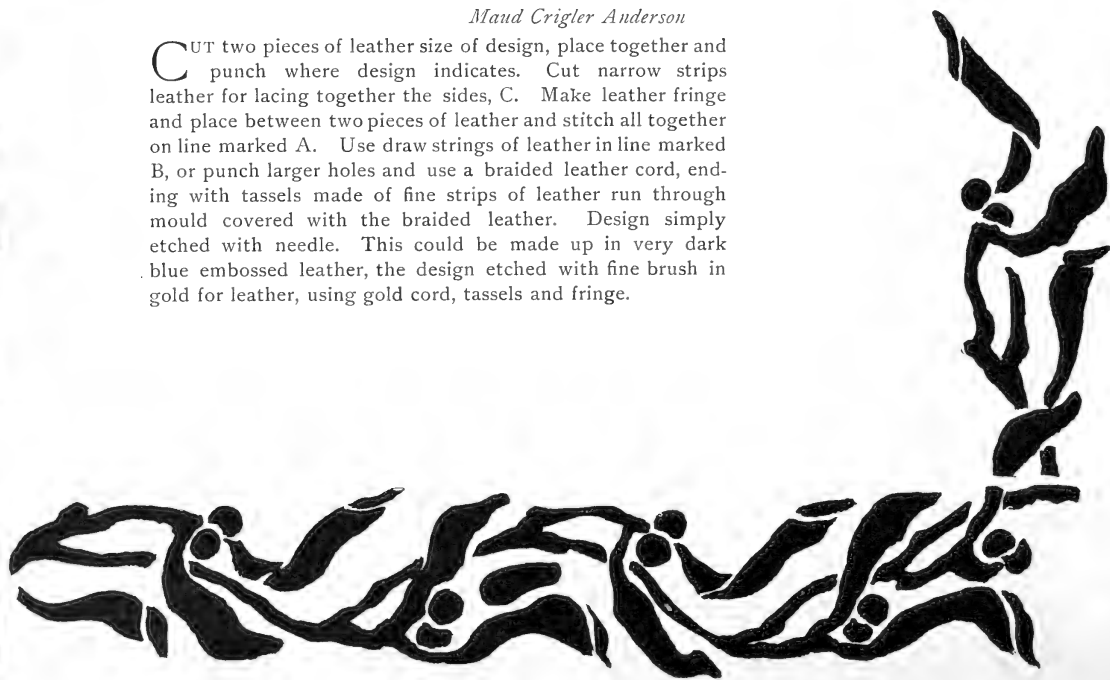
The wheat may be arranged as a repeating border if desired, burned and shaded delicately.

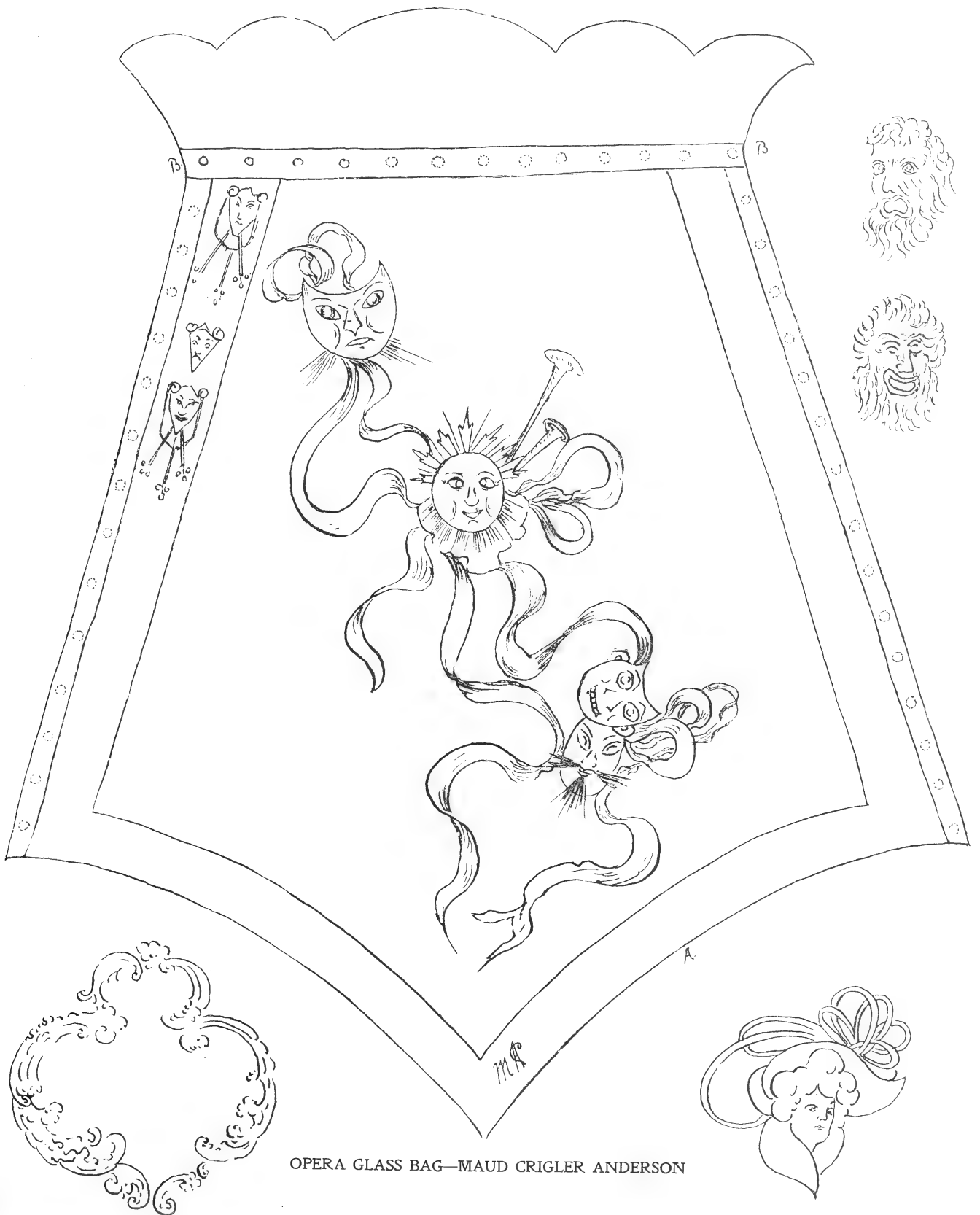
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OPERA GLASS BAG

Maud Crigler Anderson

CUT two pieces of leather size of design, place together and punch where design indicates. Cut narrow strips leather for lacing together the sides, C. Make leather fringe and place between two pieces of leather and stitch all together on line marked A. Use draw strings of leather in line marked B, or punch larger holes and use a braided leather cord, ending with tassels made of fine strips of leather run through mould covered with the braided leather. Design simply etched with needle. This could be made up in very dark blue embossed leather, the design etched with fine brush in gold for leather, using gold cord, tassels and fringe.





OPERA GLASS BAG—MAUD CRIGLER ANDERSON

ANSWERS TO CORRESPONDENTS.

This column is only for subscribers whose names appear upon our list. Please do not send stamped envelopes for reply. The editors can answer questions only in this column.

H. P. B.—We should think that Miss Osgood's "Jacque red rose" would harmonize with the sample of pink which you sent. We think you would find Mr. Arthur Dow's "Composition" of great benefit to you, it is *not* a repetition of articles in KERAMIC STUDIO. We are not acquainted with any of the books you mention, preferring to learn drawing from nature to any book instruction, however we believe that any of them would give you valuable information, but be sure to prove each theory by practical experience.

Mrs. T. J. M.—We will try to get a good treatment of yellow daffodils as soon as possible. You can get the Hop study by Marshal Fry with treatment by sending 35 cents to the KERAMIC STUDIO Publishing Co. The treatment is about as follows: Colors, Moss, Royal, Brown, Russian and Shading Green, Copenhagen Blue, Violet 2, Yellow Brown, Albert Yellow and Pompadour of the Fry colors. If Belleek ware is used, substitute a mixture of Apple Green and Albert Yellow for Moss Green. Use same colors in second and third fire, making warmer in last fire. Paint into wet background. Wipe out lights with moist brush. Dust a little dry color into background.

A. H. P.—We cannot account for your Royal Worcester tint rubbing off

if it was fired enough. The best advice we can give is to go entirely over it with fresh tint, fire hard and rub down with fine old sand paper. You will then probably have to regild your paste. The crack in your muffle would not have that effect, but we would advise you to fill it with fire clay before firing again, as the gas or smoke might affect your colors.

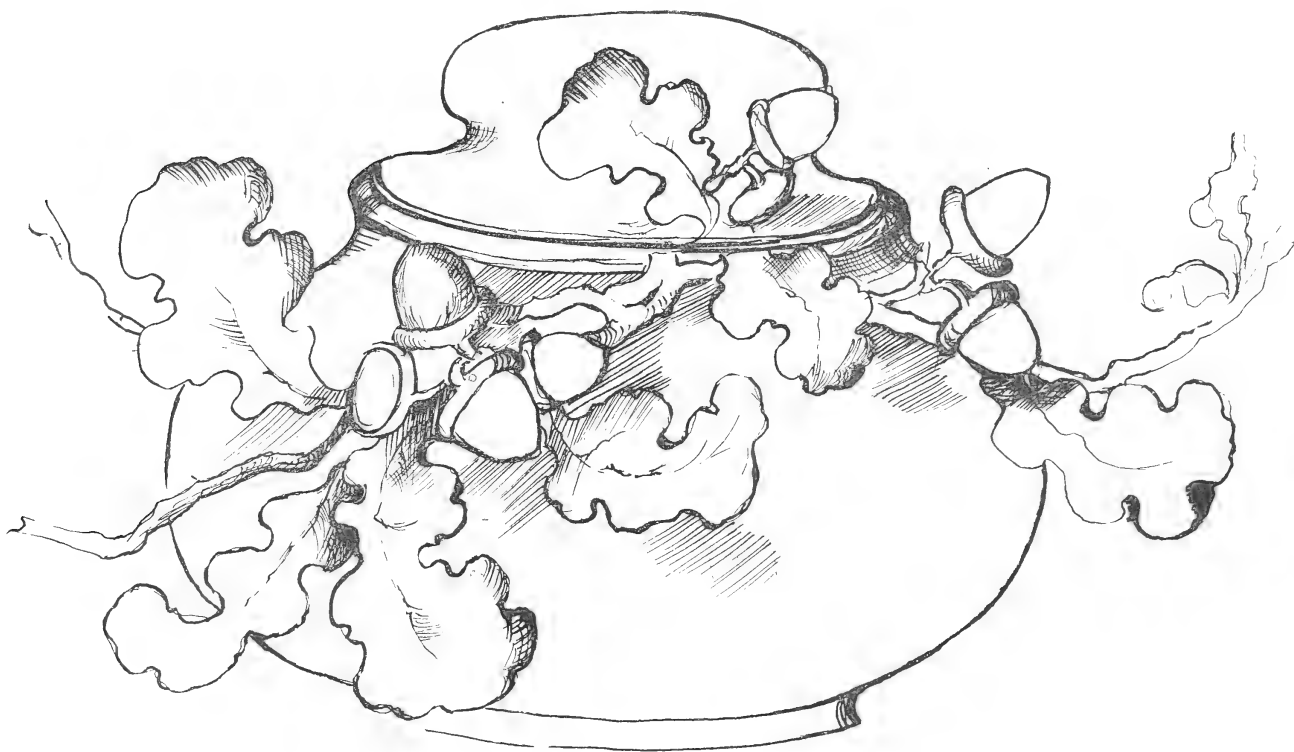
Mrs. J. H. T.—"Powdering with Copenhagen Grey" or any other color is done after the painting is finished and before it is thoroughly dry. Dust some of the powder color on to the half wet paint with a soft brush or pad of wool. You can in this way make quite a deep tone if you wish and soften and blend all colors together.



H. B. B.



R. R.



TOBACCO JAR—OAK LEAVES—MARY BURNETT

THE general effect should be in rich browns and yellow brown tones. For lightest leaves use Finishing Brown, Deep Ochre, Red Brown and a little Moss Green in lightest parts. Dark leaves, same colors but darker tones, leaving out Moss Green.

Acorns, Finishing Brown, Chestnut Brown, Albert Yel-

low. Wash in background while design is moist, using Finishing Brown very dark at top broken into with touches of Red Brown, shading down into Yellow Brown, using a little Copenhagen under Acorns.

For dark accents under leaves use touches of Black. It will require three firings to get dark effect.

KERAMIC=STUDIO

JAN. MCMII Price 35c. Yearly Subscription \$3.50

KEEP THE FIRE ALIVE

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A MONTHLY:
MAGAZINE:

FOR: THE:

DESIGNER: POTTER: DECORATOR: FIRER:

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Some Leading Agencies of Ceramic Studio.

We take pleasure in mentioning a few of the leading agencies for the sale of the KERAMIC STUDIO, where, also, subscriptions may be placed:

Baltimore, Md.—W. H. Cullimore, corner Lexington and Park Sts.
Boston—Miss B. B. Page, 2 Park Square.
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Cincinnati—Robert Clarke Co.; Miss M. Owen, 134 West Fourth Street; A. B. Closson, 4th Street near Race; Traxel & Maas, 4th Street near Elm.
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Toronto—The Art Metropole.
Vancouver, B. C.—Drairie & Co.
The Magazine may also be ordered from any newsdealer in this country, who can procure it through the American News Company, New York, or its branches.

Our New Catalogue of Color Studies

AND REVISED LIST OF DESIGNS

WILL BE SENT POST-PAID ON APPLICATION.

KERAMIC STUDIO PUB. CO., Syracuse, N. Y.

KERAMIC STUDIO

Vol. III, No. 9

NEW YORK AND SYRACUSE

January 1902



HE New York Society of Ceramic Arts is to be congratulated upon its successful exhibition. While we can give no account of it in the current number, we will have full description with illustrations in our next. There was a decided improvement over previous exhibitions, showing stronger and more original work.

There were fewer direct copies of designs, and more originality. The general tone was quiet and restful and very few florid decorations. The loan exhibition of American Pottery added interest, and opened the eyes of many, who had no idea that such artistic products were made here. The Brooklyn Exhibition also had this educational feature. These ceramic clubs are working on the right lines, in stirring up the public to admiration of things that are beautiful and interesting in ceramic forms and decoration.

FIRING

IF one thing more than another adds to the fascination of working upon a beautiful Ceramic surface, it surely is the possession of a kiln, which is really the best investment a decorator can make, if constant work and experimenting are to be seriously pursued. In these days where gas and kerosene are employed as fuel, the remote decorator or student can work in the wilds and still be independent.

It is the portable kiln that has made good work possible all over the country, and it has caused a revolution in applied decoration. The amateur will attempt that which factories of fifty years experience would tremble to undertake and feel rather surprised that there should be a slight failure or blemish. All this is commendable, and the results are leading up to individual styles of decoration, especially in enamel and lustre effects.

The advantage in owning a kiln is that after becoming familiar with it one can judge results very nearly accurately, and can work with a definite plan, knowing just where to place certain wares that are decorated with this or that particular color or enamel.

Then again it is an absolute comfort to fire one's pieces as many times as is necessary or is desired, without the trouble and expense of taking the piece elsewhere, where perhaps the firer is not much interested, or where he or she will place it in the fire, regardless of the particular handling it requires, thinking only of getting as many things as possible into a kiln.

There are certain standard colors, if additional flux has not been added, that are better in the hottest place, (we mean the La Croix and Meissen colors) therefore from experience we find that all blues and violets are better fired strong. One must become familiar with the violet tones and add more or less blue to counteract the strong tone of pink in them which is sometimes objectionable.

Deep Blue Green is a transparent color and requires a hard fire. Paste will stand a hard fire if properly mixed, and

it is often necessary to give it such when the colors need heat, but it is better to plan the work so that the paste may come in a medium heat. A good preparation of gold will remain unhurt in a strong fire, unless it should be over a heavy color or on a soft ware, which will invariably absorb it.

The reason so many decorated pieces look soiled and dingy after standing a few weeks, is that the colors have not been fired hard enough, not forming a perfect union with the glaze, which accumulates the dust, requiring a hard scrubbing every little while. The iron reds will not stand too hard a fire nor too frequent firing, neither will the pinks. Greens are usually safe anywhere, except when too much yellow is used, and then the yellow absorbs the greens. Mixing yellow is the color to use with greens, and silver yellow with the reds.

One must understand thoroughly the difference in enamels, whether hard or soft, before perfect results will be obtained in firing.

If it is necessary to give a hard fire to a piece that must have enamel on it, in that same fire, then be sure to have the enamel mixed harder, using much less flux in it.

A kiln will help one to understand the chemistry of colors more quickly than by anything else, and we suggest to teachers that they give a course of lessons in firing, as many do.

It is a good plan to keep a record of experiments, nothing is too trivial for the great potters to note, and it would be well to follow their excellent example.

English china which is in great demand can be beautifully fired in our portable kilns, but no stilt must touch it, as it is very easily marred, just as the belleek.

Besides the comfort and aid that a kiln is, the expense of possessing and running it can be defrayed by firing for others.

In the article which appeared in the last *Keramic Studio*, on the note of the Summer School at Alfred, I stated that it was the first American School of Ceramics. I intended to say that it was the first American State School to deal with the art side of Ceramics. The first State university to afford instruction in Ceramics was that of Ohio, but as I understand it the art side is not considered there. To my knowledge the Sophie Newcomb Memorial College was the first school other than a State school, to deal with the subject from the artist's standpoint.

MARSHAL FRY.

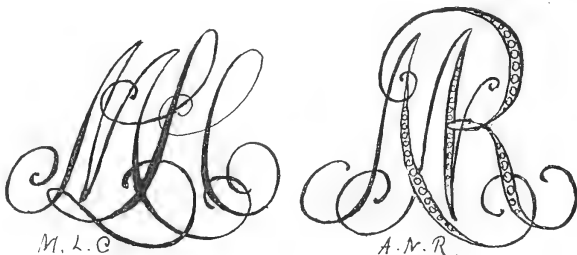




PLATE DESIGN—ANNA B. LEONARD

THIS plate is divided into twelve sections. (The quickest way to reach the correct spacing is by using the plate divider published in the *KERAMIC STUDIO*.) Draw the bands or circles next, either by using the wheel or by using Mr. Hasburg's clever little device for drawing circles on plates or vases. Tinting the bands is the next step. These may be in a rich green, or a turquoise blue. The original plate is tinted turquoise blue, obtained by using Night Green two-thirds, and Deep Blue Green one-third (add flux to this mix-

ture, about one-sixth.) After drying thoroughly wipe out any of the design that is in the bands, either for paste or for color and fire quite hard.

The blue should come from the kiln a deep rich color with brilliant glaze.

Next draw in the design in each section which is very quickly done by using tracing paper.

For the first firing of the roses use Carmine No. 3 very delicately, just barely enough to keep the drawing, use Apple

Green and Mixing Yellow for the leaves with an occasional touch of Brown Green, the stems are painted a little stronger, so that the lines of decoration, which they make are rather pronounced, distributing and balancing the spots of color and making the proper proportion of dark and light with reference to the background and the design.

Then model the roses in the outer band and the intertwining stems with paste (mixed with a very little Dresden thick oil and thinned with common Oil of Lavender.)

The modeling of the high lights on the roses should be sharp, but not raised too high, as that will give a cheap appearance to the plate; the little stems are perfectly smooth to the touch, although they are irregular with thorns. Great care must be exercised in making the fine beading or paste dots that edge the blue bands, and they must be absolutely smooth to the touch after the fire. Raise them only slightly, as they look higher under gold (which reflects the light) than as dull paste. The tiny roses in the small medallions are treated the same as the larger ones, with Carmine No. 3.

For the last fire, the roses are strengthened in the shadows with the same Carmine No. 3, but the washes in the original plate are rather flat, as there is a delicate outline both on the roses and leaves, which gives a more conventional appearance.

The outline is Pompadour Red with a touch of black, and is used very delicately indeed. For the enamel in the settings, use Aufsetzweis two-thirds, and Best English Enamel, one-third, colored only *very* slightly with Carmine No. 3.



CUP AND SAUCER DESIGN

C. Babcock

RIMS, handle, legs and medallions in gold. Medallions can be omitted if desired, otherwise the design upon them should be carried out in enamel to harmonize with balance of design. Flowers in violet and leaves in a green gray. The entire design outlined in brown.





ROBLIN WARE

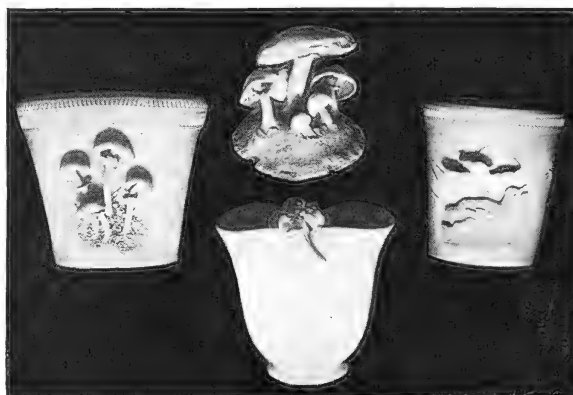
Of Mrs. Linna Irelan

THE clay deposits of the State of California are marvelous in their magnitude and variety, and only the lamentable lack of enterprise, the prejudice against all industry has left undeveloped what should, years ago, have become a generous revenue to the state.

The material of which the Roblin Ware is composed is absolutely Californian. The glazes also are entirely native material. The fuel used is coke with a little coal.

Mrs. Irelan's work, designs and application of idea, is entirely her own. She models from nature, creating as she works, no set pattern to guide her, just the shape of clay, as it comes from the Master-Thrower's wheel. Mr. Alexander William Robertson and Mrs. Irelan work in harmony. He uses his wonderful skill on the old "string wheel" to create the shapes which delight all who see them. He is the Master Thrower and particularly excels in the pure classic, especially Grecian forms, which Mrs. Irelan rarely decorates unless it be to carve or engrave a suitable design. Frequently she directs the throwing to get some particular forms which she desires for some fancies for modeling. Usually she touches these up in some way or other, pinching and coaxing the tractable clay to suit herself. Her particular aim is to have original ware and she follows her love for nature and its handiwork as she has always done before she "took to clay." The dainty lichens, mushrooms and toad-stools, the graceful lizards, the wide-eyed frogs, etc., have the greatest charm for her, and it is particularly the fungi in their quaintness which have, so to say, taken the public by storm. She uses *no* moulds, just a

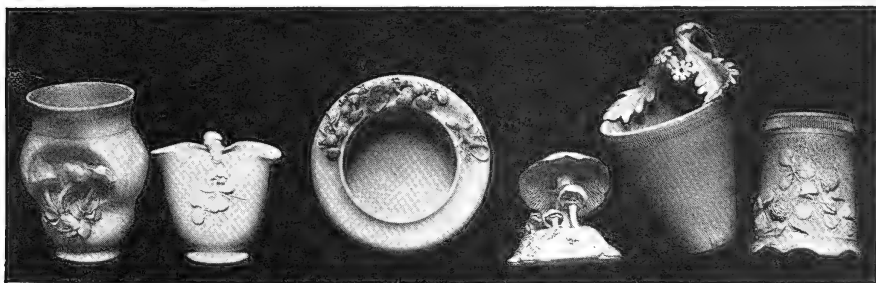
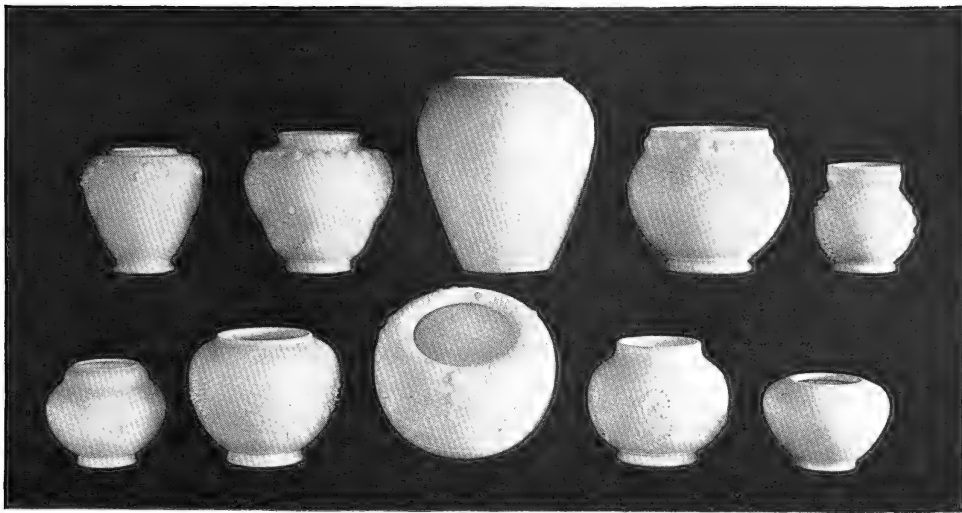
few simple wooden tools, a bit of sponge and her hands and finger-tips, arranging the modeled bits as simply as she can, keeping within the lines of her model's habits. To retain the delicacy of the moulding as much as possible she leaves her pieces in the bisque, although, to allow for difference in taste, she glazes many pieces.



She has also done a good deal of slip-painting with splendid results.

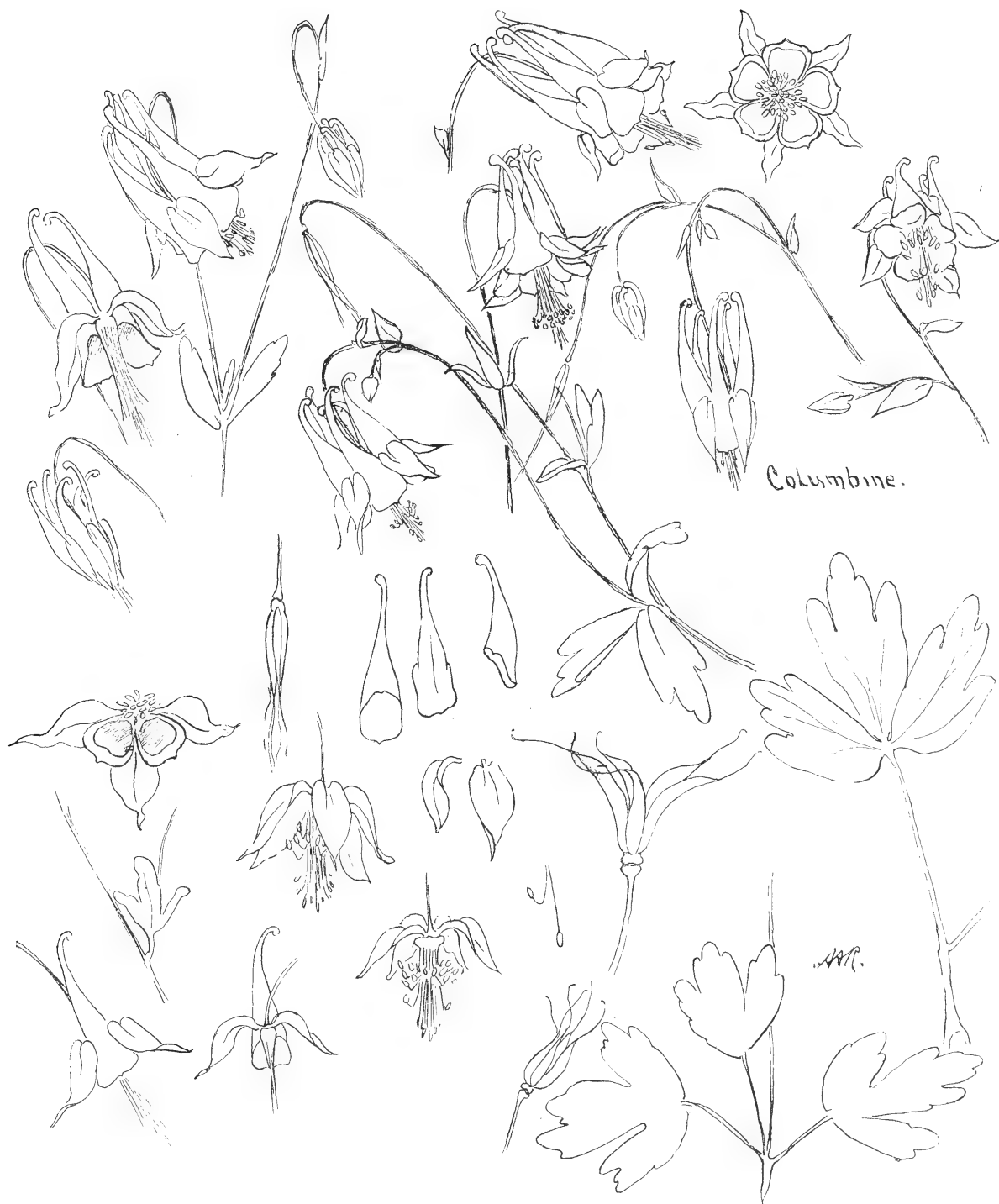
The name "Roblin" is a compound, the first syllable of Mr. Robertson's (brother of Hugh), and the first syllable of Mrs. Irelan's Christian name.

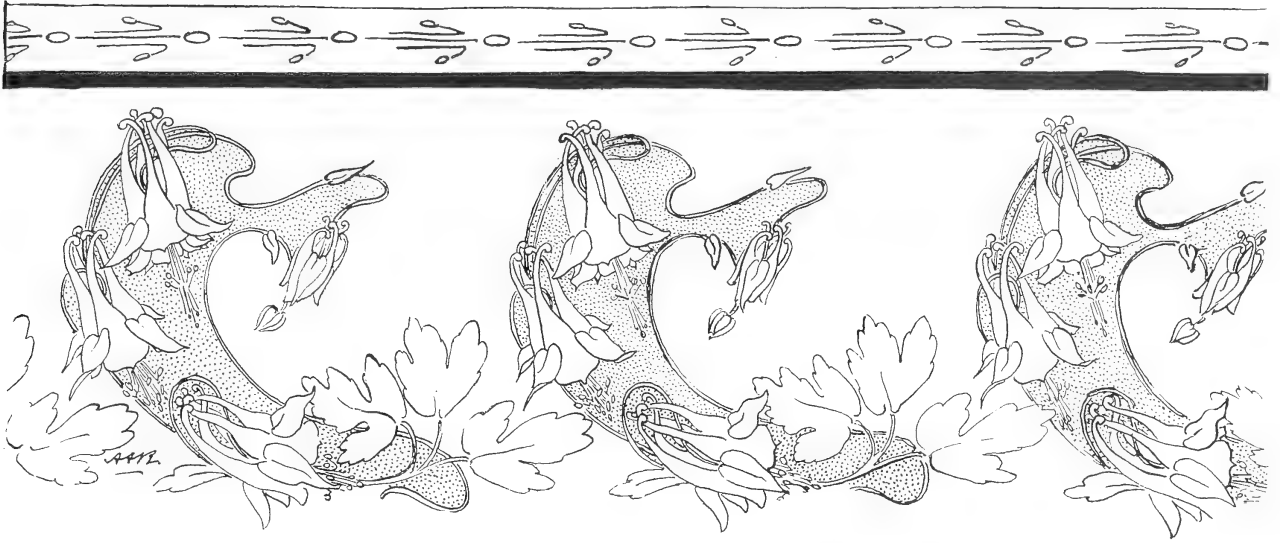




ROBLIN WARE







COLUMBINE

Adelaide Alsop-Robineau

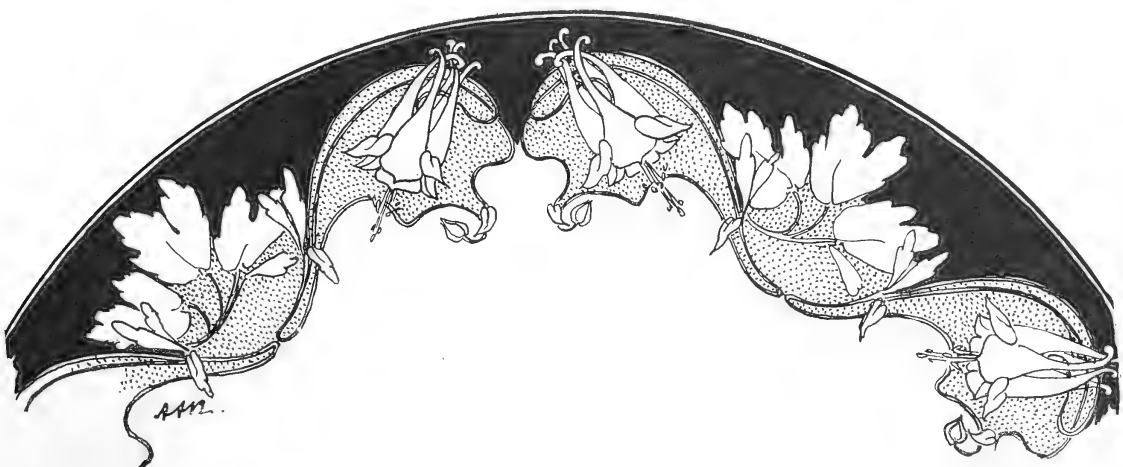
THE Columbine is found in the cultivated form, pink, yellow, white and purple; in the wild state, it is red shading into a rich yellow at the openings of the cornucopias. This variety in coloring, the graceful stems and varied forms of leaf, bud and flower, give the artist ample scope for designing, especially since in strict conventionalization one is not confined to the natural tints, but can use any scheme of coloring desired. In the colored plate, the reproduction has been rather too strong in tone to be very pleasing, but for a table service the colors used are really attractive—yellow, yellow brown and brown lustre outlined in gold, dark brown or black. Any other color effect can be easily applied making three tones, say of a tender green—or delft blue or combinations of color can be used, such as violet or blue and green; red, cream and brown; pink and grey; or

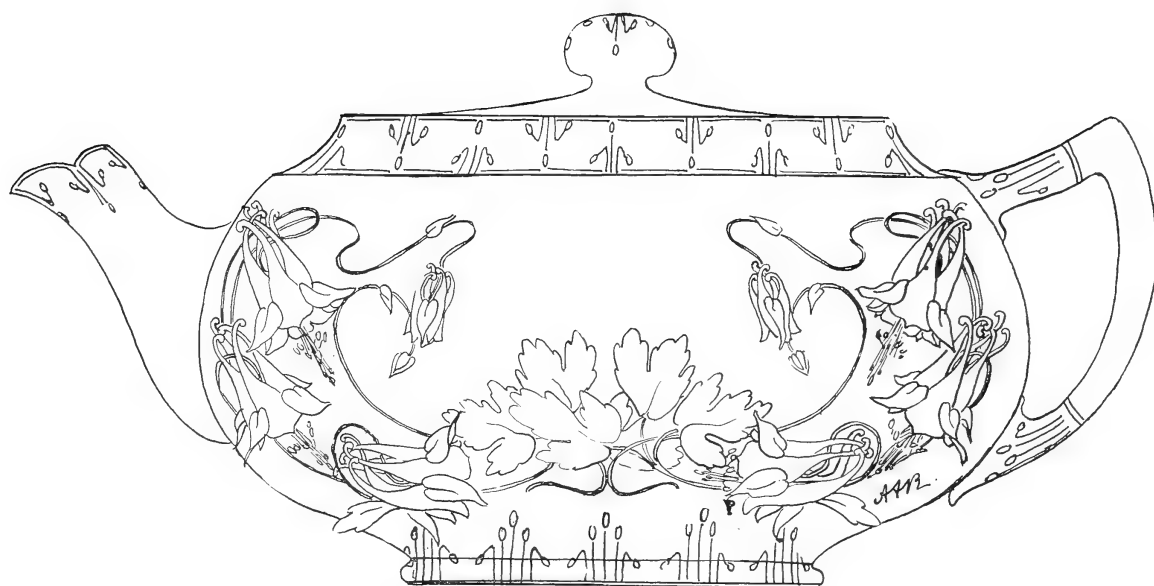
turquoise and grey being sure to use a harmonizing grey. With pink there might be two shades of grey, one on the green, one on the violet tone, with turquoise, a greenish grey or fawn color.

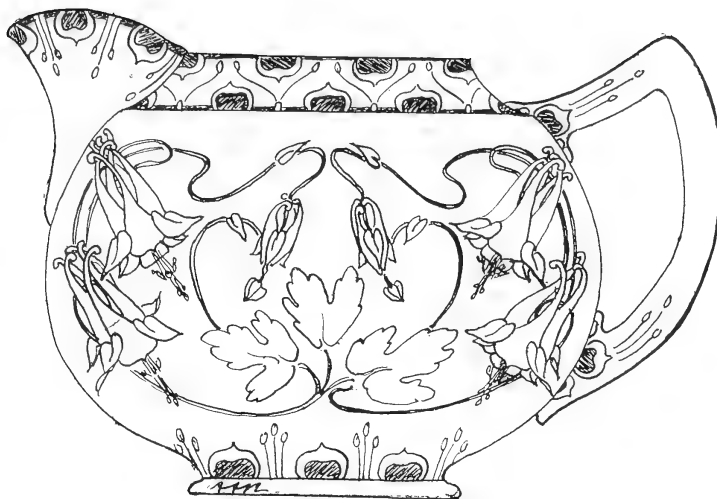
For the cup and saucer in blue and green use rather a violet tone of blue and a bluish tone of green; for the other color combination, use brown and a pink violet. This design as well as that in red or brown and green, is simple and easily adapted to any shape. They are especially suitable for breakfast or tea sets.

In order to illustrate the adaptation of a design to various shapes we have here a border fitted to five pieces of a tea set. The border is appropriate for a punch, berry or salad bowl, and can be treated in any desired color scheme, making always the little border at the top something of a contrast. It would be better if the little design ran in the opposite direction to balance the movement of the main design.

Make a tracing of the main ornament, reversing it to make the panel for the teapot; let the leaves in center overlap as far







as necessary to fit the space—possibly this will leave but one cluster of leaves. On the sugar it may be necessary to omit leaves altogether, or, as on the creamer, omit the lowest flower and use the cluster of leaves for a terminal. On the cup and saucer it will be necessary to simplify the panel still further so that it will come gracefully to the center, and for the plate the extra curve with bud must be omitted so that the design will remain on the border. Thus you can see that even the most elaborate ornament can be made to fit all shapes by removing a portion here or there to make the design fit the desired space. Of course, in making a set from this design, it would be advisable to use on all pieces the same little or subordinate border. This has been purposely varied on the different pieces to give opportunity for choice. The interior of the panel can be tinted of a harmonizing or contrasting tone, made solid gold or fine flat gold, or enamel dots. A few suggestions of color schemes might be useful:

1. Ground, cream; panels, yellow brown; stems and leaves, pale green or brown; flower, Yellow; outline in green,

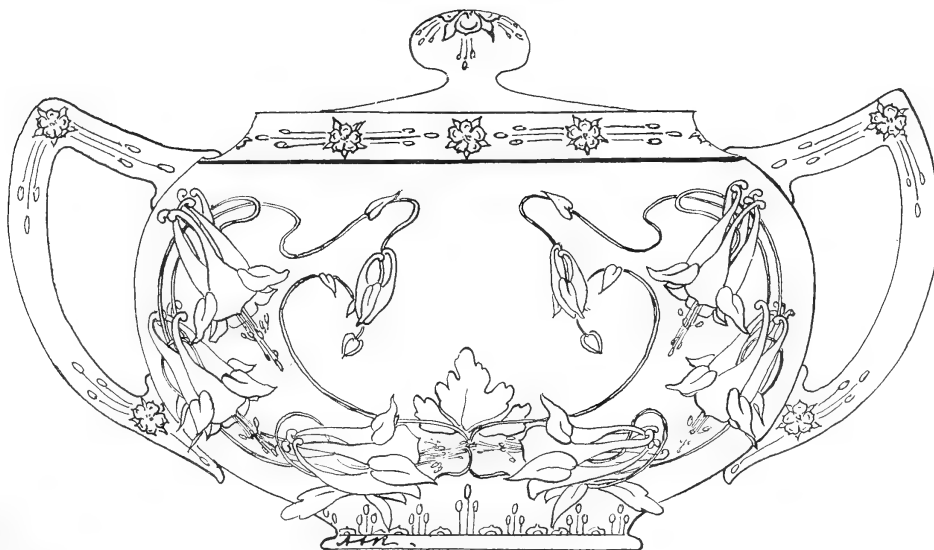
brown or gold; band in gold with design in black.

2. Ground, white; leaves and stems in pale green; flowers in dull blue, or a pinkish, bluish or grey violet; outline in dull blue, green or brown; small band with design color of flowers on a green ground or vice versa.

3. Design in two shades of gold on cream or white or tinted ground; outline, black; small border in flat enamels on a gold ground with black outlines.

4. White ground; panels, in pearl grey; flowers, Pink; leaves and stems, grey greens for Celadon or pale brown; outline in grey green for leaves, Brown for flowers; small border, gold and enamels on a pink ground. A pinkish violet, a buff or pale blue or yellow could be substituted for the pink.

The simple cup and saucer design made of leaf and stem repeated can be carried out in any monochrome with outline. This should be of use to the beginner. For one trying to design the most useful practice is to combine the various small parts of the flower to make designs, without trying to use the whole flower. Many of the best results are obtained this way.





MEETING OF THE LEAGUE ADVISORY BOARD

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 119 E. 28th street, New York.
 Chairman of Educational Committee, Miss Ida A. Johnson,
 93 St. James place, Brooklyn, N. Y.

The first meeting of League's Advisory Board was held December 10th at the home of the President. All the clubs were represented except Chicago and Denver.

The most important subject to come before the Board was that of League study for the coming year. Miss Ida Johnson, Chairman of Educational Committee, had devoted much time and serious thought to planning a course of study which would interest and include all workers in ceramics. Six courses were presented, from which three were selected, the Board being influenced by the feeling of the various League club presidents, who had written their ideas on the subject. These letters were read to the Board, thus bringing all League workers in touch.

EXTRACTS FROM CLUB LETTERS.

"It would seem that we could take any flower, petal, stem or leaf and make designs equal to the same done long ago by the different nations which have left us their ideas of ornament, now called Historic. Why should not the designers of the twentieth century accomplish something which in the fortieth century will be historic? * * * Our libraries are full of books on design, easily obtained, so that the skill in reproducing such designs or even altering them to fit the object decorated is too slight to be worth a prize. * * * I would also say that unless the pieces presented for medals were well up to a high standard in design, color, and execution, no medal should be given, not that the best be chosen where all are bad."

"I would prefer that this year the bronze medal be given to one of the two popular classes of last,—either conventional design or flower design, original, of course, and executed on china. * * * If the government table service is still open or will be reopened that might very properly be given either second or third medal, the other going to miniatures from life."

"I would suggest reversing the order in which awards are usually given and put for the bronze medal 'Originality of Design.' For the silver, 'Excellence of workmanship and harmony of color.' For the gold medal combine the two, thus making the piece original, excellent in workmanship and harmonious in color."

"I believe all the work presented should be strictly original, and that the medals should be arranged for the best figure work, for conventional design and for naturalistic (so called) work."

"We should really have three first prizes, one for each department not making any one style of work (no matter how superior) secondary to another entirely different and at the same time truly artistic. * * * If the gold medal were awarded on the decoration of some given form, say a new shape of vase, it would make judgment of results much easier. A new form would mean, at least, entirely original application. * * * I shall await with much interest the result of plans, for I know you have a difficult duty to perform."

After the reading of these interesting letters Miss Johnson said:

"The National League of Mineral Painters, with a generous measure of committees, has one whose duties seem difficult to define, and that is

the Educational Committee. Each succeeding committee finds it a puzzling problem to know in just what paths the ways to knowledge will prove pleasant.

The matter is simplified this year by the introduction of the medal competition, which it is hoped will prove attractive and interest a large number of workers.

As that will appeal to individuals rather than clubs, it seems well that the plans propounded last year by Miss Keenan should again be brought forward, for they stand for the general uplifting of the club and its standards. (See KERAMIC STUDIO, December, 1900).

Two important points condensed are as follows: Clubs to paint a given subject, and to exchange work and criticisms.

Each club to have a section, owning and working a potter's wheel, and exchanging with other clubs the results of their experiments and experiences. The keynote to all plans must be the intercommunication of clubs, thereby making possible comparative study, without which progress is slow.

As the formation of the club gave the individual opportunity to broaden his horizon, so the League should enable the clubs to see largely and comprehensively by placing before them frequent examples and judicious criticisms.

The League's medals for the years 1901-1902 will be awarded in May, 1902, to the following classes of ceramic work:

GOLD—The best original decoration applied to a vase, not to exceed 15 inches in height. The following points will be considered: Design; suitability and adaptation of the design to the chosen form; drawing; color scheme; the technical execution. The highest score for each point is 10.

SILVER—The best portrait head, size not limited. The points to be considered are: Drawing; color; the technical execution.

BRONZE—TABLE-WARE: Plates for any service. One plate or the entire service may be offered. The points to be

considered are: Design; adaptation; drawing; color scheme; the technical execution. First and second honorable mentions will be made in each class.

Partial report of Miss M. H. E. Montfort, Chairman of Pan-American Exhibit at Buffalo:

Ten clubs and fourteen individual members entered work for exhibition. Four hundred and eighty-seven pieces were shown by one hundred and twenty-two members.

One wall space and thirteen show-cases were used in arranging the display. Cotton denim of a cool green shade was used as a wall covering and also for hangings and seat coverings. The floor was covered with grass matting of the same shade.

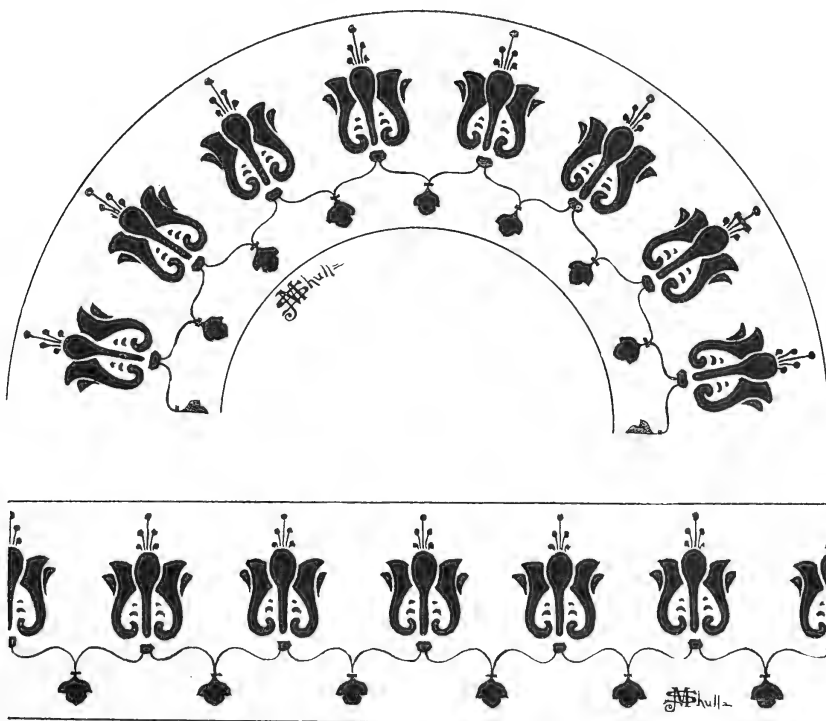
The booth was completed among the first in the building and seemed satisfactory until the Singer Sewing Machine people and the National Arts Club of New York, arrived and were allowed by the managers of the Manufacturers and Liberal Arts Building to erect booths not only entirely different from other booths and from the specifications, but much higher, and in consequence the N. L. M. P. was effectually shut out of the Inner Court. The position now seemed, instead of being in the "Inner Court" to be just back of it and reaching through rather small aisles.

Had the League occupied the same relative position as any one of the other three corners of the court the location would have been good, as all other booths were low and open according to specification. The somewhat undesirable location was therefore a matter of misfortune rather than of bad management.

Later in the season the attention of Director General Buchanan was called to this obscure position, badly lighted by being in the shadow of the adjoining structures. He recognized the disadvantage, and with great consideration requested the treasurer to cut down our bill for space. This recommendation was so generous a one that it enabled the League to come through the exhibition with funds in the treasury, while if the management had held the League to its contract there would have been a considerable deficit. Therefore, all considered there is nothing to regret.

The sales amounted to over eight hundred dollars. The League made many friends and increased its membership.

Reported by MRS. L. VANCE PHILLIPS, *President*.



DESIGN OF CONVENTIONAL COLUMBINE—BY M. SHULL



FRUIT BOWL IN PLUMS

PAINT plums in Banding Blue and Ruby Purple with a little Brunswick Black in the darkest shadows, and on some of the lighter plums, Yellow Green and Lemon Yellow with Ruby Purple in darker tones. Turquoise, Yellow, Brown, Olive and Shading Greens may be used in the leaves, keeping more to the blue green tones. Add shadows in Grey Greens.

In the second fire, lay on background shading from blue green and greys to brown green, blending into browns at the base. In this, Turquoise Green, Ivory Yellow, Ruby Purple, Yellow Green, Yellow Brown and Chestnut Brown may be used.

In the third fire, strengthen the whole design, observing strong light and shade; add shadows and darken the background. Let stand till almost dry, then dust with powder colors in same mixtures as used in painting, throwing under the color some of the lower leaves and plums.

LEAGUE
NOTES

The ninth annual exhibition of the Mineral Art League of Boston, which closed on Saturday, December 7th, received much favorable comment from both press and patrons. The china was arranged by the exhibitors, but under the supervision of the committee, and the general effect carefully considered.

The exhibition opened with a private view for press and profession, on Monday afternoon, which was well attended, and the reception from eight until ten in the evening to the patronesses and friends, was a brilliant success socially. Of the exhibition a prominent Boston daily says: "The league has made great progress in the relatively short time it has been in existence, and at no time since 1892 has it shown such an artistic collection of decorated china as that which is now on view.

The object, the improvement of the members in the art of mineral painting, has certainly been in a great measure attained. * * * There is a distinct growth of taste and originality, and in no direction is the progress more encouraging than in that which is marked by a due observance of the adaptability of the decorative design to the shape and scale of the object decorated."

The exhibitors included all but three members of the league.

CLUB

NOTES

The Brooklyn Society of Mineral Painters held its November meeting at the residence of Mrs. F. G. Mintram, on Wednesday of last week. The subject for papers and discussion was, "How Can We Make Our China Exhibitions More Interesting and Valuable?"

Miss Alice P. Anderson had an excellent paper on this subject—and one on the same subject, by Marshal Fry, was read by Miss Miller.

Miss Helen E. Montfort, who has been in charge of the league exhibit this summer in Buffalo, sent in an able paper in which she urged china painters to send such pieces to exhibitions as should represent them individually.

Miss Ida Johnson has been made chairman of the educational committee of the National League of Mineral Painters, with which the Brooklyn Society is connected.

Mrs. L. Vance Phillips, president of the National League, was one of the guests at this meeting. During the intermission a Scotch ballad was sung by Mrs. Marshall and light refreshments were served. A large attendance, the excellent papers, and important business discussions, made this a very interesting meeting.

The annual exhibition of the society will be held December 3rd and 4th at the Pouch mansion, 345 Clinton avenue.

An exhibition of posters suitable to be used at its annual exhibition was one of the features of the November meeting of the "Mineral Art League of Boston," the officers having previously offered to purchase the poster receiving the highest number of votes of members present. Miss Helen McKay was the fortunate exhibitor. The poster is refined in design and beautifully executed,

IN THE
STUDIOS

Mrs. Mary Alley Neal gave an exhibition of water colors and decorated porcelain during December in the gallery of Goldberg's Art Store.

Mrs. E. Lannitz Raymond gave a reception December 18th at her studio in East Orange.

Miss Katherin Livermore now has a studio for porcelain decoration and fire etching at 1010 Chapel street, New Haven, Conn.

The Cincinnati Art Club exhibited during December at its club rooms, 126 East Fourth street.

Miss M. Helen E. Montfort held a successful Christmas sale in her studio, 142 W. 125th street, from December 16 to 21. On January 1st, she will remove her studio to 307 Lenox avenue, New York.

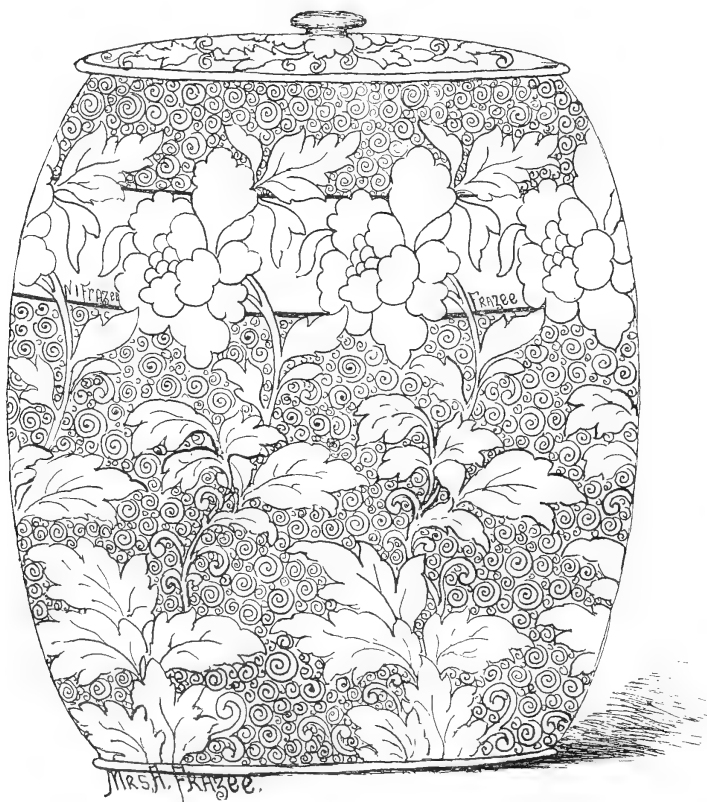
The epitaph on Archbishop Potter's gravestone runs thus:

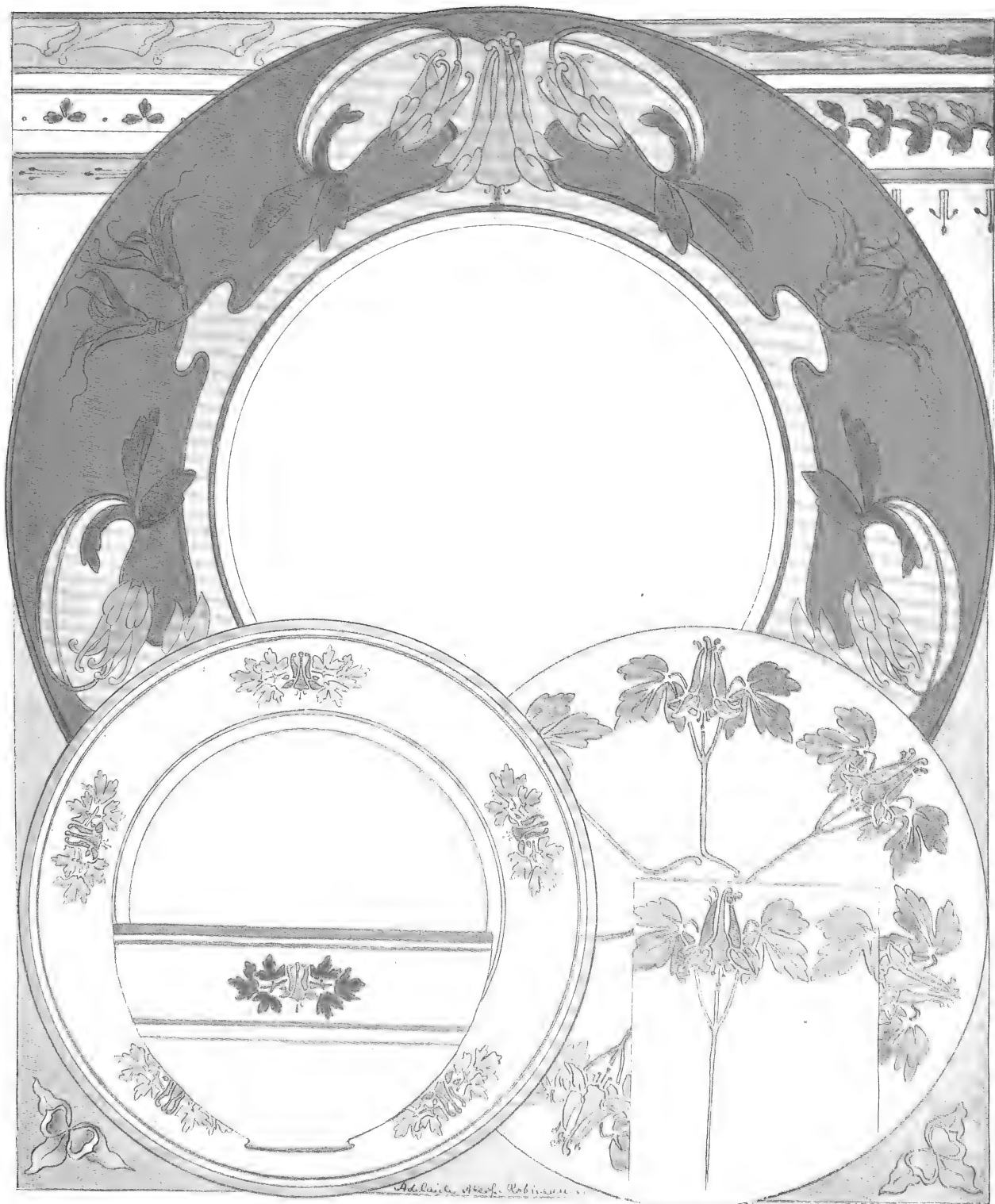
"Alack! and well a day!
Potter himself is turned to clay."

TOBACCO JAR

Mrs. A. Frazee.

Outline the whole design Red—Capucine, deep Red Brown, touch of Flux. Flowers and leaves, white enamel, $\frac{2}{3}$ relief White, $\frac{1}{3}$ H. W. Enamel. Band and top of jar Gold. White back-ground with circles of Red.





JANUARY, 1902.

SUPPLEMENT TO
KERAMIC STUDIO.

COLOMBINE—Mrs. ALSOP-ROBINEAU

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SYRACUSE, N. Y.

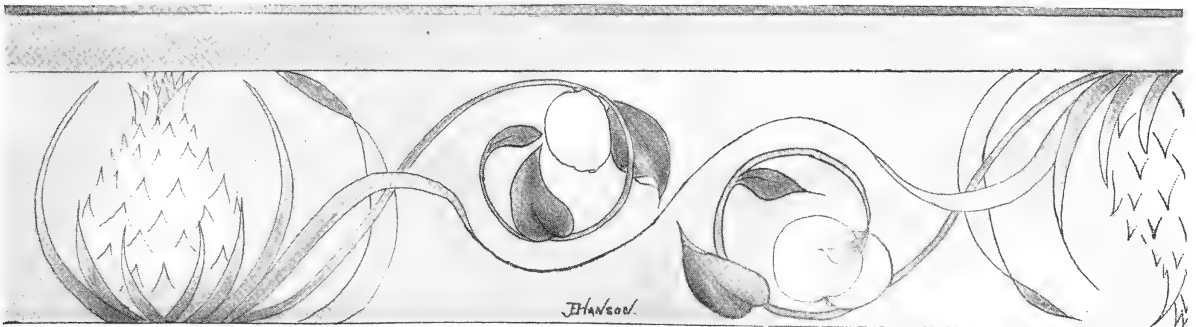


WITCH HAZEL PLATE—J. E. HANSON

NATURE seemed ready for Winter when this curious flower bloomed on Oct. 18 and sent its little yellow ribbons to catch the breeze and sunshine. In the heated house the sudden expansion caused the seeds to fly from their cells and click against the window some feet away, and startled the inmates who thought some one outside was throwing pebbles.

Color flowers a clear, pure yellow with touch of Brown

Green No. 6 and Yellow Brown in shadow. The tiny leaf form at base of flower light green, all the rest to be stem color, using Warm Gray, Brown No. 4, bit of Blue and Black in darkest accents only. A few warm touches of Ochre in seed pods in addition to other colors mentioned. The fragments of leaves remaining range from warm yellow browns to a frost killed brown.



PINEAPPLE BORDER—J. E. HANSON

LETTER FROM AN EX-SUBSCRIBER.

THE editors enjoy the frank expression of opinion from subscribers to *Keramic Studio*, whether favorable or otherwise. Occasionally a letter is received which touches their sense of humor. The following note we consider a gem of its kind, and the temptation to publish it is too great to resist.

"Keramic Studio Pub. Co., Syracuse.

"I do not care to renew my subscription to *Keramic Studio* as I found it of very little use in an artistic way, the conventional designs in many cases being far from attractive, and too much detail given to dissecting orchids, etc. This is as I see it after twenty years experience in art work. Others

may think otherwise. Think it best to give a reason why.

"Respectfully yours MRS. G. M. W."



FIRST AMERICAN POTTERY

FROM the State records it appears that Dr. Daniel Cox, of London, proprietor and afterward Governor of West Jersey, was undoubtedly the first manufacturer of white ware on this side of the Atlantic. He did not make his residence in this country, but, through his agent, John Tatham, caused a pottery to be erected at Burlington, N. J., in the year 1689. Later his son, Daniel Cox, took charge of his father's interests in America and effected a sale of them to the West Jersey Society of London, in 1691, for the sum of £9,000. The transfer enumerates "a pottery and tools, complete."



TREATMENT OF BEGONIA—ALICE B. HOLBROOK

THE little blossoms are of two kinds, staminate and pistillate, and are quite different in shape. The staminate flowers are heart-shaped in the bud, and have four petals, two large ones enclosing two smaller ones. The pistillate flower is often irregular in form, having five or six petals of varying size, borne on the end of the three-angled ovary, and the pistil resembles three tiny curling bits of yellow chenille.

The waxy flowers are pink, very deep on the outside, and more delicate in the wide open flowers. The leaves are a rich

glossy green with deep red veins. All the stems are a rich red. Use Rose for the flowers. Lemon Yellow shaded with Yellow Brown in centres. Lay in leaves with Apple and Moss Greens, with a little Russian Green for the bluish lights, shading with Olive Brown and Shading Greens. The veins and stems are Ruby with a little Blood Red mixed with it.

For the background use delicate washes of Apple and Russian Greens, deepening into Royal Green under the flowers and Brown Green and Meissen Brown in the deepest shadings.



Matilda Middleton

Mary A. Phillips

Helen Topping

Mrs. F. M. Sessions

Mabel C. Dibble

Mrs. J. E. Zeublin

Mrs. A. A. Frazee

ATLAN CLUB EXHIBIT

THE Atlan Ceramic Art Club opened its Ninth Annual Exhibition with an afternoon reception at the Art Institute, the exhibit to remain open to the public for two weeks. Only the work of the year was on exhibition, as a strict rule of this club is to never exhibit any of their work twice at the Art Institute.

The general verdict is that this is the best exhibition the

club has yet made—each year showing more originality and exquisite coloring, the workmanship on many pieces being beyond criticism.

A number of experiments were made on the biscuit with good results, and several members decorated the white, green and soft yellow Chinese ware with most charming effects.

There were 16 exhibitors, and 137 pieces of china listed in the catalogue.

Vase
Mary A. Phillips

Salad Bowl
Grace H. Peck

Chop Plate
Lillie E. Cole

Jardiniere
Mrs. Frazee



Pitcher
Mrs. F. M. Sessions

Small Vase
Mrs. L. T. Steward

Covered Vase
Mrs. J. E. Zeublin

Tea Caddy
Helen M. Topping

Tea Caddy
Matilda Middleton

Plaque
Mabel C. Dibble

Jardiniere
Mrs. E. L. Humphrey

Chop Plate
Mrs. J. B. McCrystal

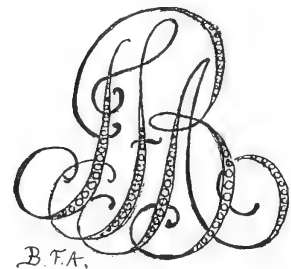
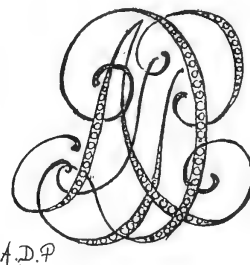
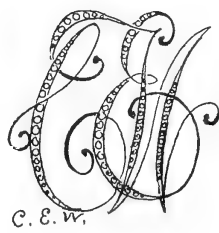
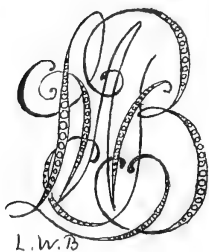


Cup and Saucer
Mary E. Alden

Chocolate Pot
Mrs. A. A. Frazee

Hot Water Pot
Mrs. A. Barothy

Pitcher
Eva E. Adams





THE COLLECTOR

SOME CERAMIC PUZZLES

Edwin A. Barber

COLLECTORS occasionally meet with views on dark blue Staffordshire ware which are puzzling because of a lack of titles, or other omissions in the printed marks. A plate of this character, believed to belong to a series of American views, has lately turned up. The border is the rose and scroll device of A. Stevenson, and on the back is printed the name of W. G. Wall, Esq., who was the artist that furnished so many American designs for Stevenson. The view shows an extensive building resembling a fort or castle, perched on a bluff. In the foreground are hay makers and cattle grazing. Mr. Wall came to New York from Ireland about the year 1819, which is said to be the date of the closing of the Stevenson works. It is not known that he furnished landscapes for Stevenson previous to his arrival in this country. Several of these plates have been found, but whether the design is American or Irish, no collector has been able to determine. Can any of the readers of this magazine identify the view, which is here shown?



Another interesting plate is here figured. It is a dark blue view bearing on its back the impressed mark of WOOD. The border is different from any known American views by the same maker, yet this plate is said to be one of three, two of which bear the title, "Franklin's Birthplace." Is it in-

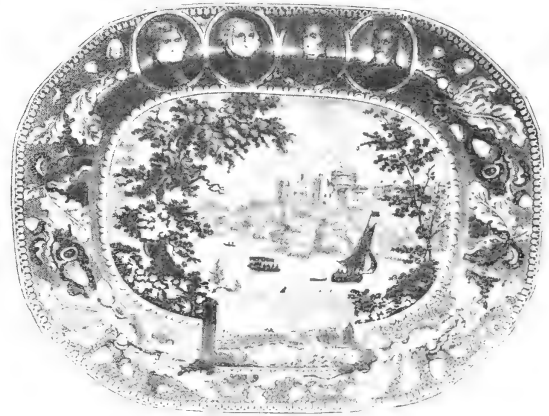
tended to represent the early home of Benjamin Franklin in Boston, or is it a foreign view?

○ ○ ○

ERIE CANAL PLATES.

By courtesy of Mrs. Fred. Yates of Rochester, N. Y., and Mr. B. M. Martin of Syracuse, we are able to give in this number some very interesting illustrations of Erie Canal pieces with medallion heads. We have already reproduced on cover of our October number a fine Park Theater plate with heads of Washington, Lafayette, Jefferson and Clinton, from Mr. Martin's collection.

These medallion pieces are among the rarest and most valuable specimens of historical dark blue Staffordshire. Although the various plates, platters and pitchers made in commemoration of the completion of the Erie Canal on October 26th, 1825, are well known to most collectors, it may be interesting to some of our readers to have a revised list of these pieces, especially to those who do not possess the valuable book of Mr. Halsey on dark blue Staffordshire. A list, perhaps more complete than ours, will undoubtedly be found in the second edition of Mr. Barber's *Anglo-American Pottery*.



WINDSOR CASTLE PLATTER—In the collection of Mrs. Fred Yates.

INSCRIPTION PLATES.

Eulogy of De Witt Clinton—Found on plates of different sizes and on pitchers. There are two varieties of inscription, one saying "De Witt Clinton, Governor of the State," the other "De Witt Clinton, the late Governor of the State."

Utica Inscription—In commemoration of the opening of the section of the canal extending from Rochester to Utica. This inscription is found only on a 7½ inch plate, which is rarer than the Clinton inscription plates, also on pitchers, as pitchers bear both inscriptions, one on each side.

ENOCH WOOD SERIES.

Three interesting plates are found with views of the Canal, as follows:

Entrance of the Erie Canal into the Hudson at Albany on 10-inch plates.

View of the Aqueduct Bridge at Little Falls, on 10-inch soup and 7½-inch plates.

View of the Aqueduct Bridge at Rochester, on 7½ inch plates.

These plates are rarer than the inscription series. They are never marked, but Mr. Halsey has found a wash bowl with



NIAGARA PLATE—In the collection of Mr. B. M. Martin.

the Albany view and border, and the faint impressed mark of E. Wood & Sons. The border is flowers and has not been used by Wood on any other plates that we know of.

MEDALLION SERIES.

This is the most valuable of all. Plates of this series have on top sometimes the four heads of Washington, Lafayette, Jefferson and Clinton, sometimes only two heads or one.



ST. PAUL'S CHAPEL PLATE—In the collection of Mrs. Fred Yates.

At the bottom are small size views of the Entrance at Albany, or of the Rochester or Little Falls aqueduct bridges. Sometimes the heads are of large size, as in the Niagara plate illustrated here, sometimes of smaller size. They are found on

many different views, and it seems that with such a variety in the central design, the views of the Canal and the arrangement of the medallions, they ought to be common. But they were probably made in a very limited quantity, each piece requiring so many successive printings that it prevented their manufacture on a large scale.

These medallions are found on plates, platters and pitchers with three different borders, all attributed by Mr. Halsey to Ralph Stevenson, as follows:

Vine Leaf Border—Capitol at Washington; Massachusetts Hospital.

Flower Border (marked "A. Stevenson" and commonly used on English views.)—Niagara plate; medallion pitcher.



MEDALLION PITCHER—In the collection of Mr. B. M. Martin.

This pitcher illustrated here is extremely rare. Besides the original of our illustration, we know only of another one in the collection of Mrs J. B. Neal, Easton, Pa. Mr. Martin's pitcher is 7 inches high and measures 23 inches around the center. Mrs. Neal's pitcher is 6 inches high.

Oak Leaf and Acorn Border.—American views: Park Theater, New York; City Hotel, New York; St. Paul's Chapel, New York; Columbia College. English views: Windsor Castle, Faulkbourne Hall, and a platter which Mr. Halsey describes as showing a long house on top of a wooded hill, evidently Kenmount House.

[Lack of space prevents us from giving the article in full. It will be found complete in Old China, also the continuation of article on English views, and list of china for sale.—ED.]



MEDALLION PITCHER—IN THE COLLECTION OF MR. B. M. MARTIN.

PYROGRAPHY

All designs for Pyrography should be sent to Miss K. Livermore, 1010 Chapel St., New Haven, Ct., who has charge of this department and will answer inquiries in the Magazine.

Katherin Livermore

AT the request of a subscriber we submit these designs for a frame for her fruit study. The pomegranate is the motif used in a strictly conventional and semi-conventional way. If a dark effect is desired and the conventional border used, outline the design and put in any dark background desired, then shade the ornament slightly putting in each little black seed with one sweep of the point; if a light frame is required reverse the treatment.

For the semi-conventional border, outline and stipple in the background with the sharp end of the point, then shade design slightly.

It is always a better plan to burn the background of any design before any shading of the ornament is attempted, otherwise one is apt to lose the values and the whole thing is flat and uninteresting.

o o o

JACK SPRAT DESIGN—JANET PULSIFER

THE design may be carried out in outline on wood or leather, finishing entirely with the point, or it may be afterwards stained; leaving the flesh in the natural wood color and using dull tones of red, green and blue for the various articles of clothing. Keep the background, table, &c., in brown. This is a good suggestion for nursery panels, juvenile book covers, etc.



LEATHER—MAUDE CRIGLER-ANDERSON

TO the Pyrographer, leather affords a wide field for decoration, from the modest little pen wiper to pretentious hangings, wall and furniture coverings. It can be burned, stained, carved, painted, appliqued, perforated, illuminated, stenciled, varnished, and what not?

To the woman who must earn her living by fashioning small novelties, it will bring no mean income. To the artistic decorator of interiors it affords endless variety in design, execution and coloring. Leather comes in embossed, smooth and ornamental finish, ranging in color from white, cream, gray, pink, blue and lavender to deepest tones of red, brown, green, blue and black. Either side can be used, however, the smooth side is better for lustres, stains and glazes, or in designs for plain burning when sharp, clear lines are required. Chamois skin lends itself admirably to plain burning and the most beautiful and varied tones of brown may be obtained in shading by regulating the pressure on the point. It can also be dyed any tint by dipping in gasoline to which has been added any of the *transparent* oil painting colors. Stretch it securely on a board until thoroughly dry. This process will not prove successful on a skin marred by little knots or the hard, smooth spots frequently found upon it.

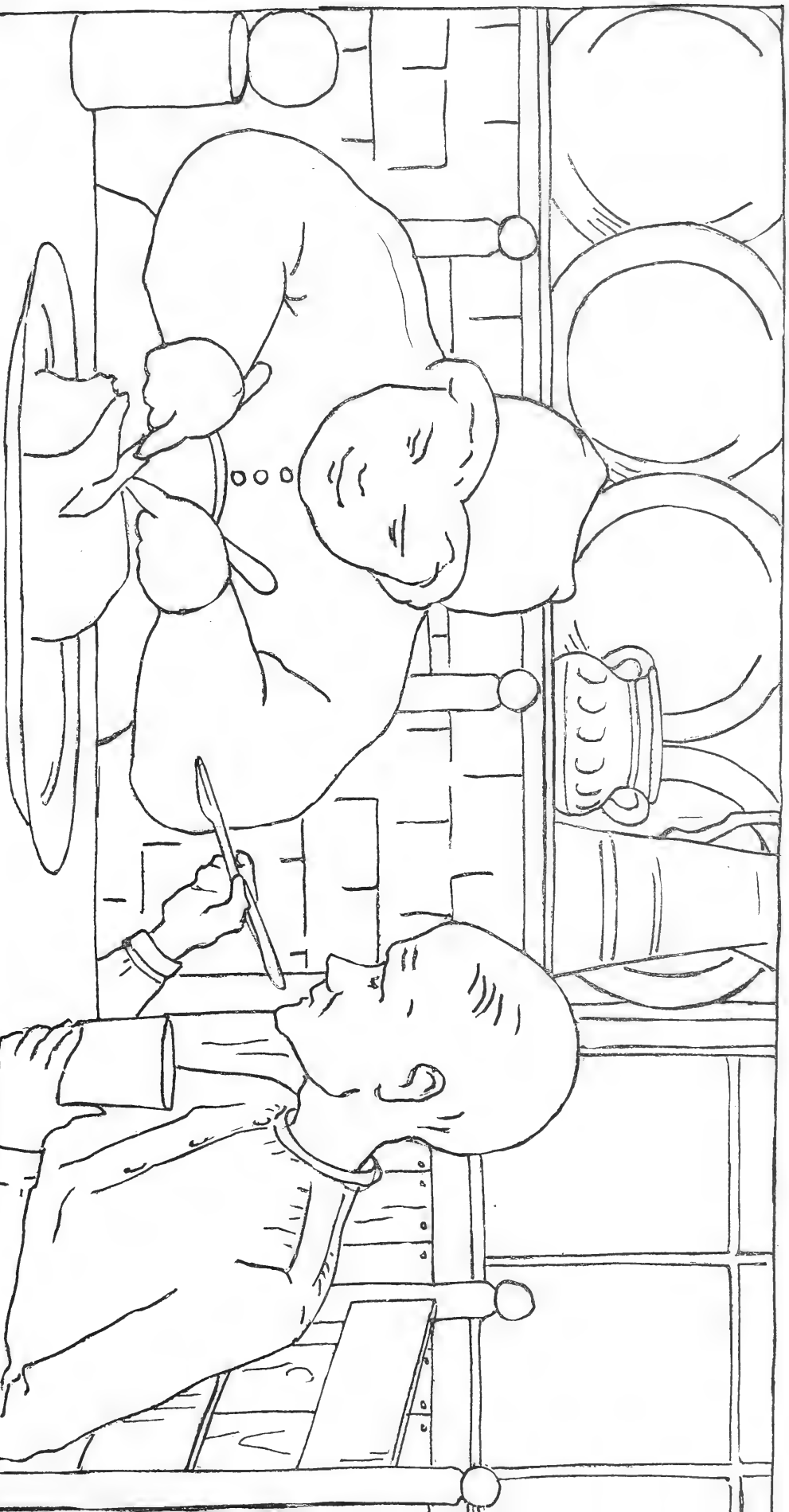
SELECTION AND PREPARATION OF LEATHER.

Select a piece of uniform thickness a trifle larger than desired. Stretch it tightly on a board and secure with thumb tacks. Remove all traces of soil with kneaded rubber. Transfer design with carbon paper and sharp-pointed agate tracer. Carbon paper is less apt to soil than impression paper, and the agate will produce sharper, clearer lines than a common pencil. If the design is large or re-



K. Livermore





Jack & Mary could eat in their home
while could eat in their home - it came
pass between them both
They liked the place very much.

quires much handling, follow the transferred lines with pen and India Ink in fine dotted lines, and remove carbon lines with kneaded rubber. If preferred the tinfoil stencil may be used, brushing over with powdered charcoal to stamp design, then follow with dotted lines in ink, and brush off remaining charcoal lines.

SELECTION OF POINTS AND THEIR TREATMENT.

A good selection of points is an economy in the end, enabling one to secure desired effects with an ease impossible to one struggling with a few points. The curved and round points in general use for wood, are also the two most used in leather. Use the round point for broad, flat outlines, dots, etc.—the curved point for sharp or deep cut lines, also for shading, by using the point flat.

For etching or the fine lines of monograms, best results are obtained with a slim, sharp point, shaped like a tiny pencil. One can write upon leather with this. Another needle desirable for shading small spaces is flat at the end and about the sixteenth of an inch wide. There are also many shapes in removable platinum burners with a special holder. These burn circles, squares, and many other designs which are very effective in back-grounds and borders.

In burning leather or wood containing moisture, tannin or rosin a roughness forms on points which should be removed, after point is cool, with pumice or hard rubber. Cleaning points with emery gives a grain to accumulate more roughness, and acid will injure the thin sheath of platinum.

BRUSHES.

For lustres, gold, silver and glazes, a small and medium pointed red sable brush. A small and medium flat red sable brush one-half inch wide for glazing broad surface.

For stains, three flat camel hair brushes one-eighth to one-half inch wide.

[TO BE CONTINUED.]

ANSWERS TO CORRESPONDENTS.

This column is only for subscribers whose names appear upon our list. Please do not send stamped envelopes for reply. The editors can answer questions only in this column.

Mrs. J. W. S.—The only way to get a dark rich effect by dusting powder color over half dry painting is to make the painting in the first place as rich and dark as possible without getting the color too thick. Then dust with dark rich colors, and repeat this two or three times until the desired effect is obtained.

The best way to know whether your kiln is sufficiently fired is to paint a little rose color or carmine on several broken bits and place in various parts of the kiln, if the pink comes out well fired, not too purplish, everything else in that part of the kiln should be about right color, if brickly it is underfired, if very purplish it is overfired for carmine, but will probably be about right for other colors, as amateur kilns rarely fire too hard, except for carmine. A good plan would be to get some pyrometric cones from Prof. Edward Orton, Jr., of the Ohio State University. They cost a cent apiece. Set two or three of these on a piece of fire clay where it can be seen from the peep hole, or if this is impossible you will have to fire and see what the result is afterward. It would be well to have from cone .010 to cone .03 or .02, for you would not go higher for overglaze. Then make trial fires till you can see at what cone your china is properly fired and try to give the same fire always for the same effects. Never use two successive numbers in cones at one time, but skip one, as there are so few degrees between. Say use cone .07 and .05, .010 is the lowest, .01 the highest, when the cone is bent over so the tip touches the base, the limit of heat for that cone is reached, put your sample of carmine near your cone, when you find the carmine fired right then you will know the right cone to use for firing carmines. If no carmine is used you can go, say to the next higher cone, and see what your results will be. If there remains anything unexplained, let us know and we will do our best to make things clear to you.

M. D.—To use the Bohemian glass jewels on china, a cement for that purpose is sold or you can use paste for gold or soft enamel, but they must be fired at little more than glass heat, that is, when the kiln is a dull red, put a dot of the cement, paste or enamel and press the jewel firmly into it, it is usually best to have a setting already fired and gilded, so that the little rim of fresh paste which will come out around it will not show. Do not wipe this rim off as it helps to hold, but when dry cover with gold.

Mrs. P. W. R.—Lustre can not be used over raised paste, but it is sometimes quite effective over enamels.


Mrs. H. E. B.—If rose color scales off it is usually painted on too thick. You should paint lightly and fire twice. If you wish to fire at a light temperature you can add flux to your Aufsetzweis in using it as cement.

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A MONTHLY:
MAGAZINE:

FOR: THE:

DESIGNER: POTTER: DECORATOR: FIRER:

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Some Leading Agencies of Ceramic Studio.

We take pleasure in mentioning a few of the leading agencies for the sale of the CERAMIC STUDIO, where, also, subscriptions may be placed:

Baltimore, Md.—W. H. Cullimore, corner Lexington and Park Sts.
 Boston—Miss E. E. Page, 2 Park Square.
 Brooklyn—A. D. Mathews & Sons, Fulton Street.
 Buffalo—Mrs. Bilkins, 609 Main Street.
 Chicago—A. C. McClurg & Co., Brentano's; Burley & Co.; Thayer & Chandler, 148 Wabash Avenue; A. H. Abbott & Co., 48 Madison Avenue.
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KERAMICSTADIA

Vol. III, No. 10

NEW YORK AND SYRACUSE

February 1902



THE New York Society is to be congratulated, not only on its artistic exhibition, but for its successful management regarding all details. Of course experience has taught the executive committee what to avoid; and they, as well as the members, deserve credit for the financial as well as artistic success of the exhibition. Owing to the tremendous expense of a New York exhibition, the New York Society does not always show such a balance.

An experiment was tried with the catalogues this year. They were *given away* instead of being for sale, as usual. The Committee met with more success from advertisers in this way, and the catalogues, after all, netted the society a balance. Then again, while there was an unlimited supply of complimentaries, yet there were more tickets of admission sold than ever before, and while the exhibition drew a fashionable crowd, yet the artists and professional people were in greater numbers than ever, showing a thorough interest taken by the art-lovers.

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The design of "Fruit Bowl in Plums" illustrated in our January number was by Miss Jeanne M. Stewart; Chicago, Ill. The artist's name was inadvertently omitted.

o o o

SKETCHING IN HOLLAND

[Written for the New York Society.]

Mary Alley Neal

SKETCHING in Holland is not unlike sketching in America; there are two very essential things in out door sketching, one is an angelic disposition, the other plenty of patience. Here you have many things to contend with, such as too much mud, or the sun is out when you want it gray, or vice versa, and mosquitoes and midgets, and no one knows what these latter are until you meet them while you are sketching; in Holland, you have added to these the pest of the children, and the difficulties that arise from not speaking the language, German is of very little use and only the educated people speak French. You occasionally meet with English, and the Dutch language is difficult, but you can readily pick up a few words and sentences so you can be understood. The cities I did not find very paintable, The Hague being the most picturesque. Here you have the beautiful wood, the trunks of the trees having an intense green, through which runs the road that Napoleon laid out to the fishing village of Scheveningen. The most interesting city to paint is Dordrecht, Hopkinson Smith's Dort, which you all know from his writing and paintings; in all the country around are some of the oldest wind-mills, some of them built in the fifteenth century, and many lovely picture subjects. I found the country towns more paintable perhaps because I love the green fields and country scenes. Holland has its drawbacks, one great one is that it is not considered healthy in some parts. Volendam, one of the most picturesque places in Holland, and to me, the one having the prettiest costumes, is most unhealthy, many people having fever there.

I spent nearly a month in the little town of Laren. This is where Krever and Newhuys have their studios, and where Mauve found many of his subjects. Some are the same now and some have changed much by the growth of trees and shrubs. The country is interesting, it has pine woods, beyond which are beautiful sand dunes, and in the Fall, heather in the greatest abundance. It has only one wind-mill.

Everything in Holland is a picture, in America you often have to hunt your subject. Artists say it is not the subject, but how you paint it, that makes the picture. But I find that the people who want to buy, as a rule, look for the subject rather than the technique. There the people with their quaint costumes, whether it is the man in his velveteen trousers, blue shirt and clumpen or wooden shoes, plowing in the field, or the woman coming down the lane with her milk cans hanging from a wooden yoke on her shoulders, or the children, all blend in with the low toned coloring of the landscape.

Each little town in Holland has its own particular costume and different caps, the unmarried women wear a different cap, the still older women wearing the crullers, the richer they are the more twists they have to them. But these will soon pass away as my *frau* told me it was impossible to get the young girls to wear the caps now, they have so many of the modern ideas.

As it rains in Holland a great deal, it is always well to have interior subjects on hand, and Laren is noted for its interiors. As many people are doing the same thing you have to watch your chance to engage the house and models you want, and the people think nothing of it when you knock at their doors and in the best Dutch you know, you ask them to let you look at their interior and ask to see themselves and what poses they have. If you like it you decide to work one or two weeks or the length of time you desire, and engage them, then that interior and the models are yours for the small amount of one gulden a morning, which is 42 cents of our money. No one can paint there or use your models while you are there.

For landscapes, I went to Rizzoord, and staid with the dearest old Frau, Frau Noorlander, in a little wooden cottage on the River Naal. As Holland is a low country your horizon is naturally placed low on your canvas, which gives you a fine opportunity for the study of clouds and sky: and what skies they are! always beautiful in effect. It often rains with the sun out. Having no fences the fields are divided by slotes about three feet wide and very deep, which the cows never think of crossing. Here you have the opportunity of studying the figure with the landscape, as the men and women work together in the fields at the time of flax gathering, and haying and milking time: there also are the beautiful Holstein cows. The little town is built on the banks of the River Naal and the low cottages with their thatched roof and the beautiful tree forms with reflections in the water give many subjects. Other interesting places are Alkamaar, with its cheese market on Fridays, people coming with thousands of cheeses to

the market place to sell them and have them weighed; Jaandam, where there are many windmills, of every shape: it is called the forest of windmills, and Katnyk, a fishing village near Leyden, very much like Scheveningen, only more quiet. Here in September you have ample opportunity to study the people: when the fishing boats come in the women all come to the beach with their baskets. There are many beautiful canal trips all through Holland, the most beautiful to me is the one from Delft to Rotterdam. Holland is also a fine place for trips on your wheel, or as they call them, *feitsryders*. I found many of the country people interested in art; they fill the galleries studying the old masters, and, strange to say, knew what you were drawing and could criticize intelligently. I once thought I really knew how to draw, when a woman recognized herself from a few blue lines; I had on my paper just outlined a woman kneeling on a board, washing in the river. As I mentioned before, the children pester you to death, throw stones at you, upset your water and paint box if they can. I have tried talking to them and keeping still, both with the same result. But with all its drawbacks Holland is charming to be in and to paint in. I think sketching is like a game of solitaire; you always want to try just once more, sure you will get it the next time.

TREATMENT FOR ROSES (Supplement).

E. Louise Jenkins.

FOR the greys in the white roses, use Gray for flowers, with a touch of Lemon Yellow and Black. The centres are of Lemon Yellow retouched with Egg Yellow, Yellow Ochre and a very little Brown Red.

For yellow roses, use Lemon Yellow, and retouch with Egg

Yellow, Yellow Ochre, Brown Green and Brown Red. The red roses are painted with Pompadour and powdered with Ruby and Black in the shadows for the first fire. Retouch with Roman Purple, and Roman Purple and Black in darkest parts. Use Copenhagen Gray and Rose for the pinkish greys in background, and Copenhagen Gray with Russian Green and Apple Green for the bluer tones. Shade these into Lemon Yellow toned with Yellow Ochre, into warm browns, Brown Green and Dark Brown.

The leaves are of Moss Green and Apple Green, varied in tone with Russian Green, Brown Green and Dark Green.

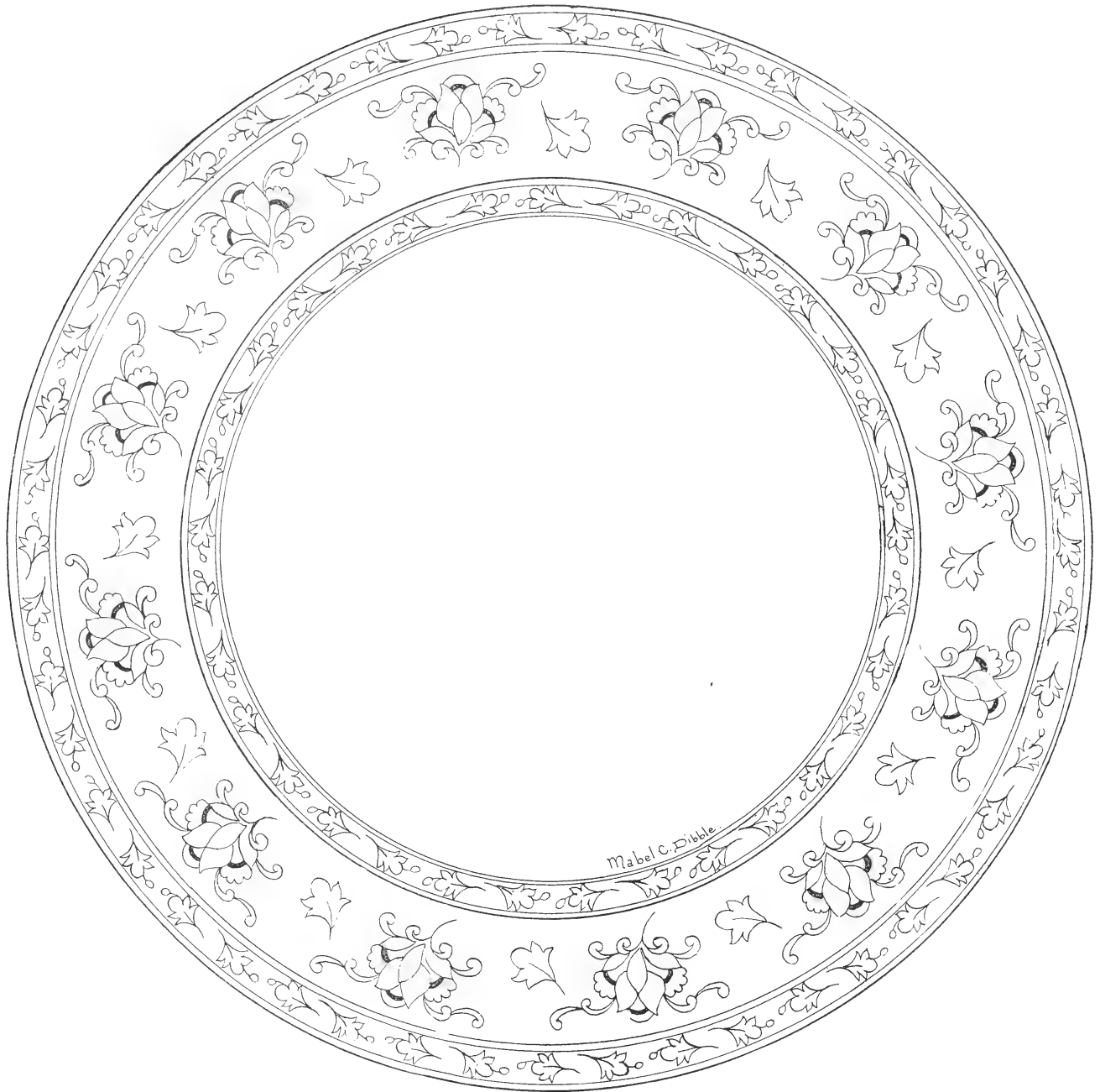
It is well to lay in the background first, in order that the edges may be soft, and that each color may partake of that which lies next to it.



TOBACCO JAR—

C. BABCOCK

CARRY out the figures of the Indians in greys, blues or browns. The trees should be in black, dark blue or dark browns. The trees might be brown with the light tones of cones, etc., in gold, also gold outline, or make the whole design of trees bronze and gold with black outlines. This can also be carried out in lustres. Same color scheme for figures, black lustre on trees, purple on cones and needles first fire, dark green afterward, outlines black paint.



CONVENTIONAL PLATE DESIGN—MABEL C. DIBBLE

OUTLINE in black, ivory black and dark blue, the pair narrow bands in green enamel; the two bands of leaves are to be dark blue, with greyish tone. Add deep purple and Brunswick black to the dark blue, a bit more black than purple. Use one-eighth Aufsetzweiss, or only a little oil, and wash it in without the enamel effect. The leaves and scrolls around the larger flowers in center band are green enamel—the large flower only shaded in—in the blue mixture, leaving

edge of petals white; but the three little black bands lay in quite heavy. The green leaves on the two dark grey blue bands, and the blue flowers, with green leaves on the wide white band, make a charmingly effective plate, and one that is surely very simple. One word of warning, be sure and space off your plate, and then have the seven lines or circles put on with a banding wheel. The outer green band is the edge of the plate, so only the one line is necessary there.



TRUMPET FLOWERS—MARY ALTA MORRIS

TRUMPET FLOWERS

Mary Alta Morris

THE flowers are a reddish yellow. Paint in the main bunch with Albert Yellow in lightest part, shade in Yellow Red, then Carnation, using Pompadour for strongest markings. Use same colors for the long tubular corolla, more yellow as it approaches the calyx. Two of the more open or front view of flowers show inside of corolla, paint with Lemon Yellow, adding a touch of Shading and Brown Green for shadow, as the two lower petals standing out light against this touch of dark add depth to the flower.

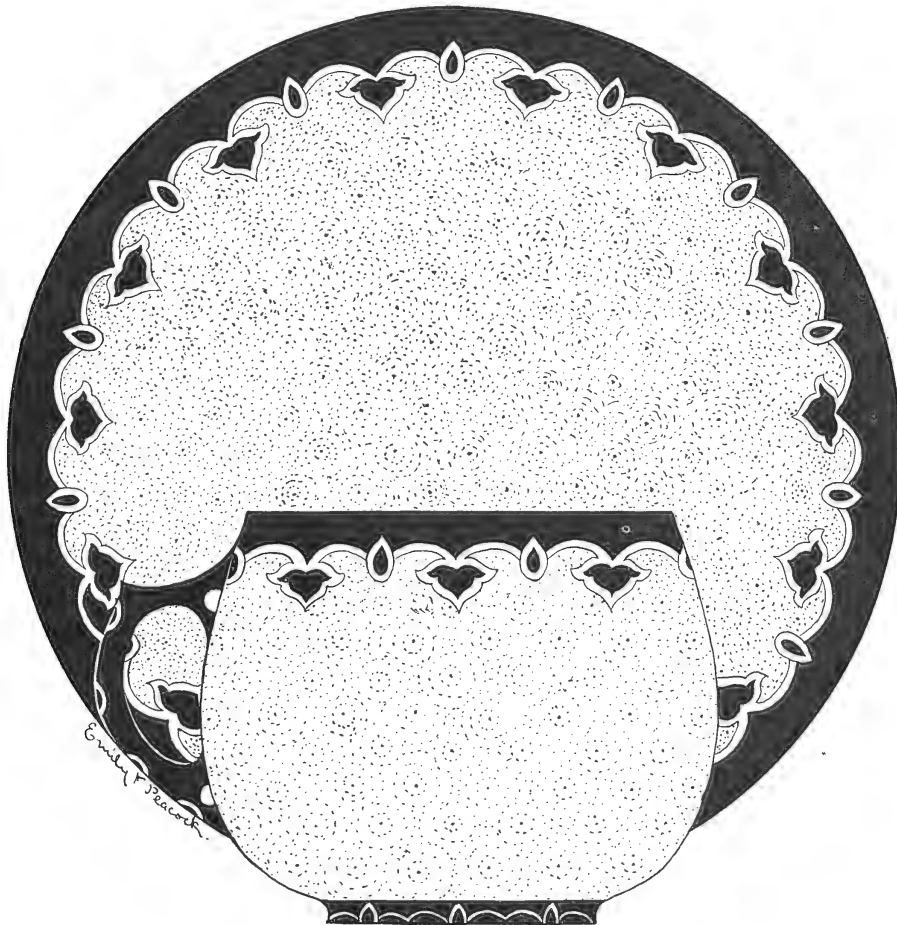
In the cluster above the main bunch where the back view or under side of petals is shown, they are more yellow and lighter in color, use Lemon Yellow, shade in Yellow Red. For those more in shadow, as bunch on the right, add Yellow Brown and Brown Green. Paint in leaves with Yellow Green, using Shading and Brown Green for dark ones under flowers. Put in background at top with Copenhagen Blue, adding Lemon Yellow, so it will not be too blue, shading into Brown Green at the left, on right side use Yellow Brown, and Meissen Brown under the leaves, shading into dark or Finish-

ing Brown at base, if very dark effects are desired. Take out some of the leaves, as the end of branch is quite light, afterwards wash with Moss Green, shade with Brown Green. When dry, dust some of the darker flowers with Carnation, use carefully; dust brown on background with same as used in painting. In retouching use same colors, but more red, less yellow. The calyx is not as bright in color as the flower, more Yellow Brown, Brown Green and touch of Violet of Iron being used; also Yellow Brown and Brown Green for shadows under petals of flower. The flowers being bright and strong in color, keep the background subdued, strengthen the dark parts, but allow some of the color underneath to show through in places, thus giving more of an atmospheric effect, instead of the solidity so often seen in heavy dark backgrounds.

CUP AND SAUCER

Emily F. Peacock

DESIGN in gold, black outlines, on a cream ground, or dull blue on a delicate pearl, dark green on cream or light green, or yellow brown lustre on old ivory with gold outlines.



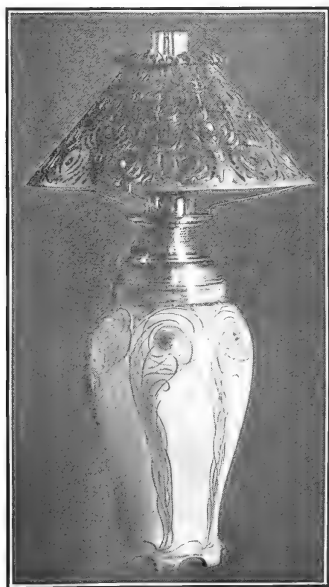
CUP AND SAUCER—EMILY F. PEACOCK



NEWCOMB POTTERY.

NEWCOMB POTTERY is a manufacture conducted in the interest of artistic handicraft, which originated in the art department of Newcomb College of New Orleans.

For a number of years the efforts of this department were directed towards the education of art teachers and the advancement of æsthetic culture, but on account of the general absence throughout the South of manufactures which call for artistic skill, it became apparent that this work could not become widely useful until there should arise a demand for the work of the artist such as would justify the study of art as a means of gaining a livelihood for those not desirous of entering the profession of teaching. In view of this situation the college undertook to find a practical solution of the difficulty. A manufacture of pottery was established under the direct management of its art department.



After a brief experimental period a large number of young women were educated for the work, for whom an artistic vocation would otherwise have been impracticable. These are now employed in an industry which affords them both profit and reputation.

From the first the enterprise has been controlled by a desire to create a style of ware which should challenge attention by its originality and beauty of design, and make itself necessary in all collections of American pottery by reason of its individuality or unique charm. To this end the rich and beautiful flora of the South has been a resource well nigh ex-

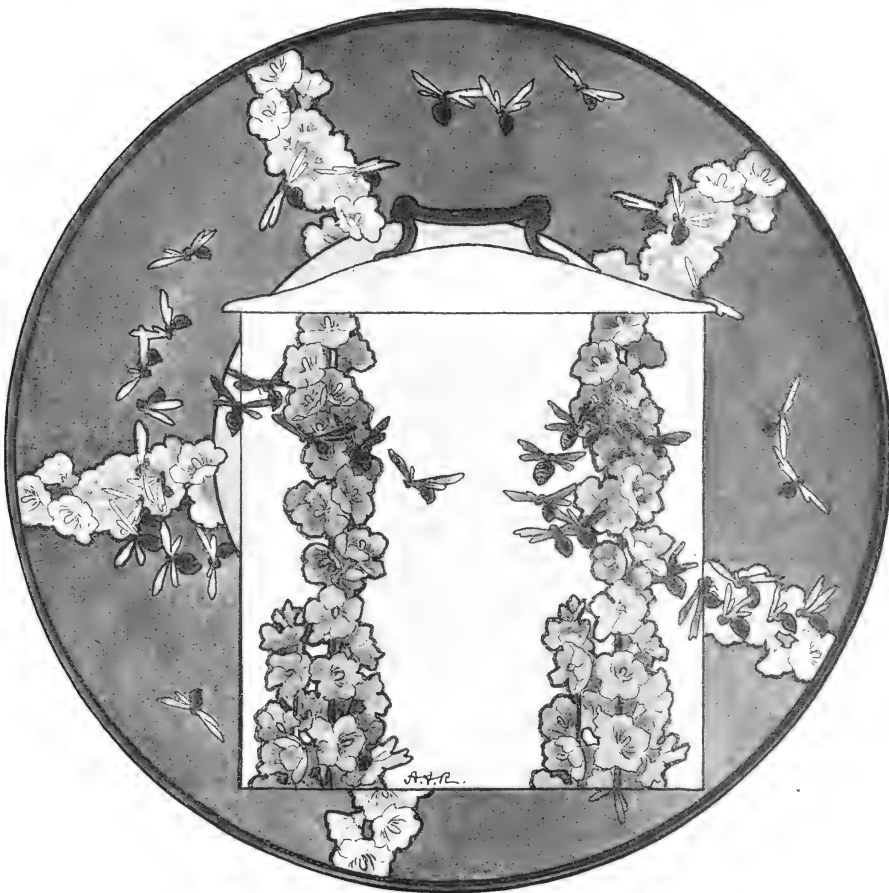


clusive since few art schools in the far South have given attention to applied design as a study. Each worker in the craft is led to feel that the responsibility attaching to a signed design is the same as that which exists in the case of a signed picture and individual reputation may be gained by this as by other means of art expression. The increasing favor which is being shown towards the enterprise has confirmed the college in its belief in the possibilities for art education practically directed. A medal was awarded the collection of pottery sent to Paris in 1900 and again at the Pan-American Exposition at Buffalo. The Newcomb Pottery has become an established institution, destined, it is believed, to hold a worthy place in the field of American Art.

The instructor in design is Miss Mary Sherer. Mr. Joseph Meyer is the potter and is responsible for the turning, compounding of glazes, etc., and firing. He has done splendid work and the college feels that much of its success is due to him. Ellsworth Woodward is director.



NEWCOMB POTTERY



HONEY OR MARMALADE JAR (After design by H. Pfendsack)—ADELAIDE ALSOP-ROBINEAU

THIS little design would be most effective carried out in Copenhagen Grey and Blue on white, or some other monochromatic scheme, such as a harmony in browns and yellow, would be pleasing. The jar is also suitable for honey and condensed milk.



DESIGN FOR PLATE—ANNA B. LEONARD

THE rim of the plate is divided into twelve spaces, the rosette coming into the middle of every alternate division and the vertical decoration coming in between.

Draw and place one-sixth of the design accurately, and then trace the others from that. Use the plate divider to make the divisions correct. A banding wheel should be used for the narrow bands to facilitate the work. This design is outlined in black and is very quickly done: it is most attractive for a luncheon service, or for an entree, fish or game

course at dinner. The colors are quite dark blue, a grey tone of green and a tiny touch of yellow, with a little grey tone of lighter blue as one of the colors in the outer decorated band. Dark blue is the predominating tone in the decoration.

The rosettes, large and small, are of Dark Blue (Lacroix), a touch of Ruby Purple and Black. Be careful not to get too much of the last two colors. Then add one-eighth Aufsetzweis with a very little flux; when used the color must be very thin indeed and floated over the design so as to form an



FEBRUARY, 1902
SUPPLEMENT TO
KERAMIC STUDIO,

ROSES—MISS E. LOUISE JENKINS

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SYRACUSE, N. Y.

almost even tone, which is rather difficult to obtain in one fire.

The wavy band surrounding the rosette is green—composed of Apple Green, Mixing Yellow, Chrome Green 3B, Brown Green (Lacroix) and a touch of Black. If two shades of green are desired, leave out the Brown Green, which will make a harmonious light green.

Use Silver Yellow with one-eighth Aufsetzweis and a little Flux, for the centers of rosettes and for the middle of the central ornament in the panels. Just this little touch of Yellow gives life to the decoration.

For the dark green tones one-eighth Aufsetzweis with a little Flux will give the desired glaze and body, but for the lighter tones of green use with the Aufsetzweis and Flux, one-third, Hancock's Hard Enamel. The points in the outer rim are: First row grey blue tone, next green, next dark blue, and last grey blue. Make this tone by using Apple Green and Deep Blue Green with a touch of Black. Add this to the

body enamel until right tone is obtained. For body enamel use Aufsetzweis two-thirds and Hancock's Hard Enamel one-third. To this mixture add one-eighth Flux.



ANOTHER LETTER FROM A SUBSCRIBER

"Keramic Studio Publishing Company.

"I do care to renew my subscription to *Keramic Studio*, as I find it of great use in an artistic way; the conventional designs, in many cases, being good studies for me. I certainly appreciate the effort made by the Editors of the *Studio* to give to the subscribers a great deal more good than we pay for, and I must have the magazine, if I go without something else, to pay for it. Thanks for your beautiful colored supplements.

"Glad you published 'Ex-Subscriber's letter.' Variety is spice of life. Will send P. O. in a few days.

"Respectfully,

"SOUTHERNER."

December 29, 1901.



HAZELNUTS—J. E. HANSON

THESE Hazel nuts were gathered by a Connecticut roadside on September 2nd, so take lighter tones than an October nut. But one husk opens enough to show a bit of its brown nut. Extreme edge of husks were bright with ochre, red brown and bit of (Brown 4) in varied markings running into a light, warm green, and at base of nut a browner green. The smooth, actual covering of nut is yellow for mixing—ochre and some warm brown tone in darkest accents.

The little pendant, where leaf joins stem, is light yellowish green with brownish dots.

Make the most of the broken tones of red and brown in *frost touched* and worm-eaten spots. The leaf, without "spice of life" color, is well represented by moss green, and shaded with brown green and shading green.

The background may be made to suit the painter's fancy, whose taste may run to simple or many hued treatment.



CHOCOLATE POT—A. C. TILDEN

THE color scheme for this chocolate pot is taken from a piece of old Persian ware. Ground, a yellowish cream tint. The band at top and bottom a rich dark blue with a narrower edge of sienna brown, both outlined with gold. The floral design has alternate flowers of rose and turquoise blue; leaves dark green, with rimmings of gold. Narrow lines of gold run from top to bottom of the pot, dividing the stripes of decoration. Handle and knob are of the dark blue.



EXHIBIT OF MARSHAL FRY

NEW YORK SOCIETY OF KERAMIC ARTS.

Photos by Ch. O. Chouinard, 431 Fifth Ave., New York.

NO exhibition of the New York Society has reflected greater credit upon its members than the last one of Dec. 9, 10, and 11. The marked advance in design and color was greater even than expected, and there were few exhibits which did not show a more or less serious movement toward better things in decoration.

The loan exhibit of pottery was an especially interesting feature and must have had a highly educational influence on the society as well as its guests. Specimens of Rookwood and Grueby, in all their modes of treatment, were in evidence. The Merrimac, Graham and Onondaga potteries sent interesting contributions. The work done by pupils of Mr. Charles Volkmar and the Alfred School of Ceramics showed the awakening interest in pottery among amateurs and overglaze decorators. Mrs. Poillion exhibited examples of clay bodies and glazes. Miss Harriet Shafer contributed a vase painted under glaze in the old Rookwood style, and Miss Louise McLaughlin sent a few specimens of her interesting Losanti ware.

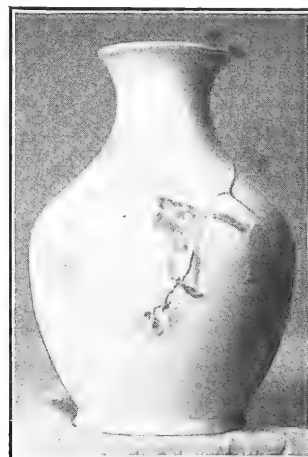
Mr. Charles Volkmar showed a very interesting group of

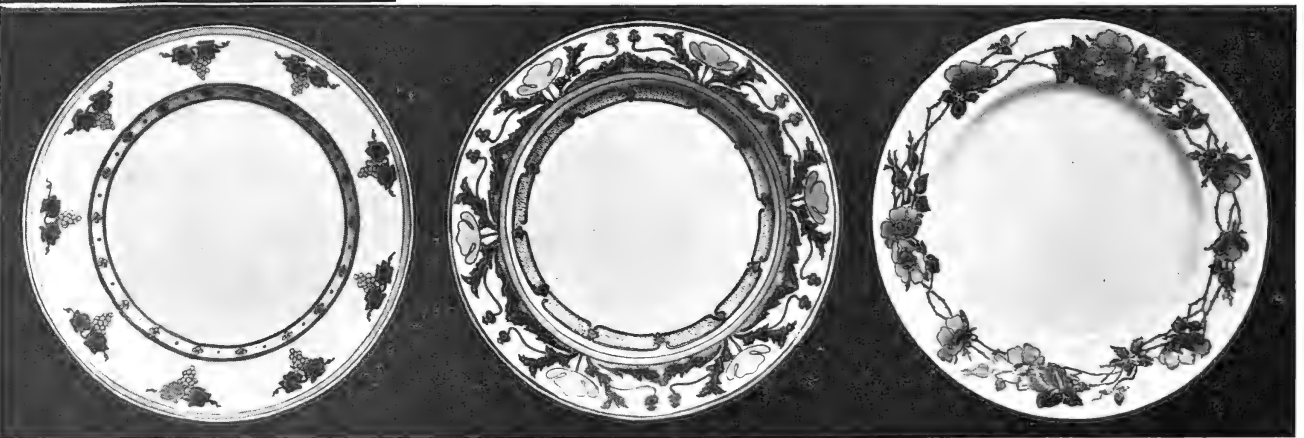
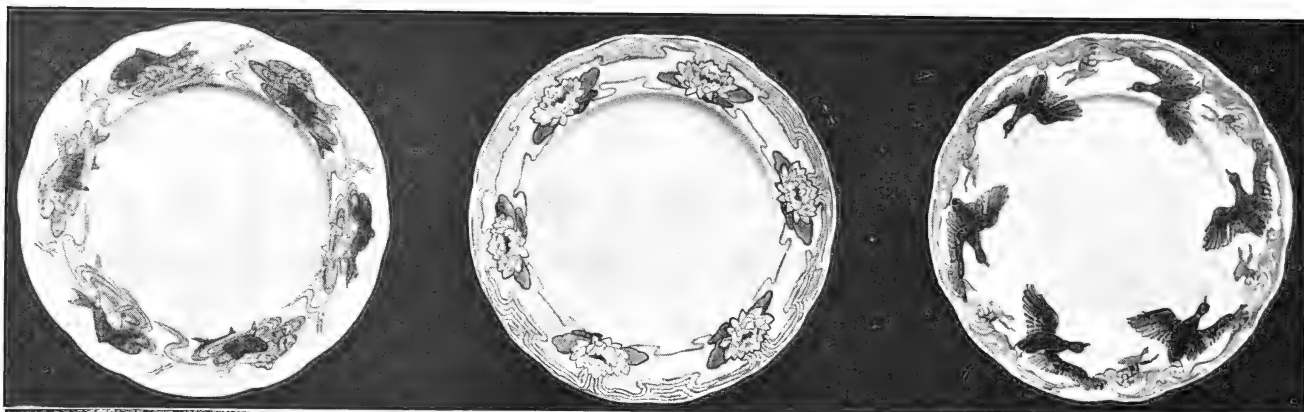
his new work, a few pieces decorated in his new "under enamel," a tankard and steins in a matt green, and several of his well known color effects. The under enamel was especially interesting, the painting being in relief of a violet brown tone, covered with a semi-transparent light grey green stannifer glaze. This vase with 'landscape' had an especially fine atmospheric effect.

As usual the overglaze work of Marshal Fry attracted an enthusiastic crowd. Almost his entire exhibit was conventional in design and coloring, low and refined in tone, and clean in execution. The stork and Fleur de lis vases were in tender greys and soft whites, rather Japanesque in treatment. The vase with Bats suggests rather the Copenhagen style of decoration. The Swan vase which we consider one of the most interesting and more wholly Mr. Fry's self, has already been described with the National Arts Exhibit at Buffalo: his milkweed vase from the Pan-American was also on exhibition.



"UNDER
ENAMEL."
CHARLES
VOLKMAR.



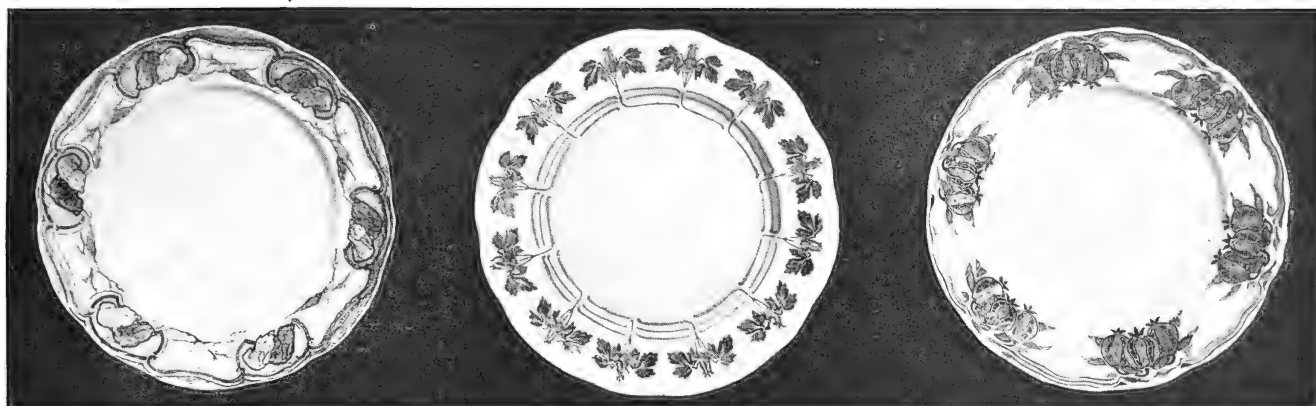


As we predicted, Miss M. M. Mason has been preparing a surprise for the fall exhibit. She has shown herself as capable in conventional design as in her well known flower work. The large vase, Copenhagen in style, with flying geese, trees and water in low tones of greys and blue greys, was especially successful, as was also the mug with willows—another stein, not illustrated, a symphony in browns with flying birds, was extremely pleasing. The Fleur de Lis and Narcissus vases, suggested strongly Japanese Cloisonné in treatment of flat tones and outlines. Her swans and water lilies were extremely well painted.

Miss Elizabeth Mason had a stunning exhibit of decorative work in lustres, gold and enamels. Her work in gold enamels, both flat and raised, is so well known as not to demand description. Her lustre work showed many new color effects and designs. The coffee set in orange tulips on black and gold was especially fine in design and execution.

The surprise of the exhibition was the work of a new member, Miss Emily Peacock, of Brooklyn. Her collection of cups and saucers, bowls, etc., in simple conventional borders of grey blue on white took the society as well as the art critics by storm. Miss Peacock has set a standard of taste and refinement in table ware that is sure to have a beneficial effect upon other decorators. As an artistic adjunct to the table of an artistic home her decorations were beyond criticism.

Speaking of table ware, the exhibit of the Onondaga Pottery was an interesting one. The decorations were conventional both under glaze and over glaze. Under the direction of Mrs. Robineau the Pottery is making the experiment of introducing more artistic and original decorations on their printed ware. The effort is a commendable one, as a good deal of financial risk is involved in persuading the public to buy artistic designs, and in a big factory like the Onondaga Pottery where hundreds of girls are employed, the loss from work poorly done is greatly increased in introducing this class



of design. Mr. Pass, the manager of the Pottery is ambitious to raise the art standard of their porcelain, so that it will occupy a unique position in the American Pottery world and eventually abroad.

Mrs. Saidie Wood Safford exhibited the flame colored vase with gold fish, which attracted much admiration at the Pan. Am. We were disappointed not to see more new work from her busy and artistic brush.

Mrs. Mary Alley Neal showed some successful vases with new color effects of lustre over gold, recalling the Favrile glass.

Mrs. Anna S. Leonard devoted her exhibit to the exposition of table ware decorations in simple designs. It was one of the educational features of the exhibition.

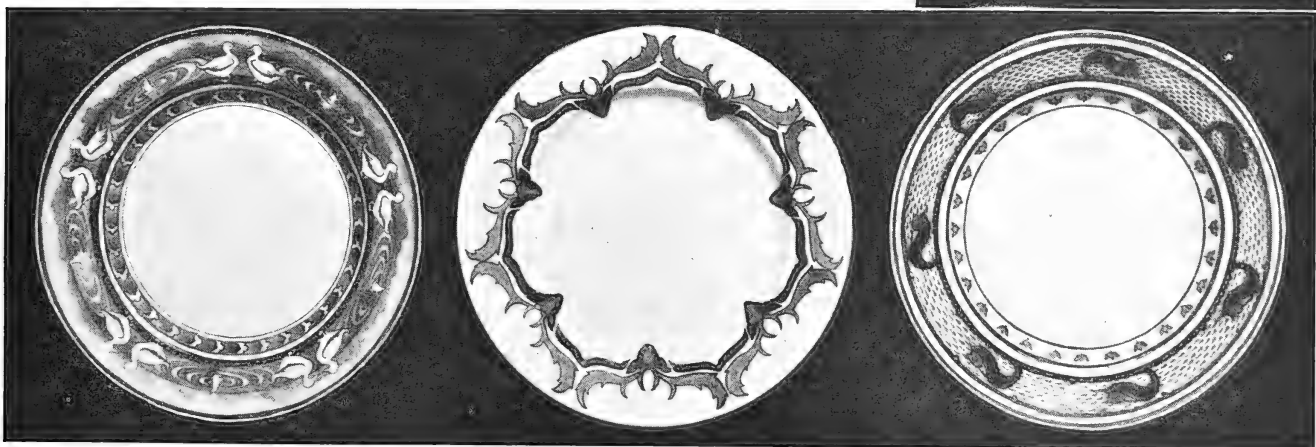
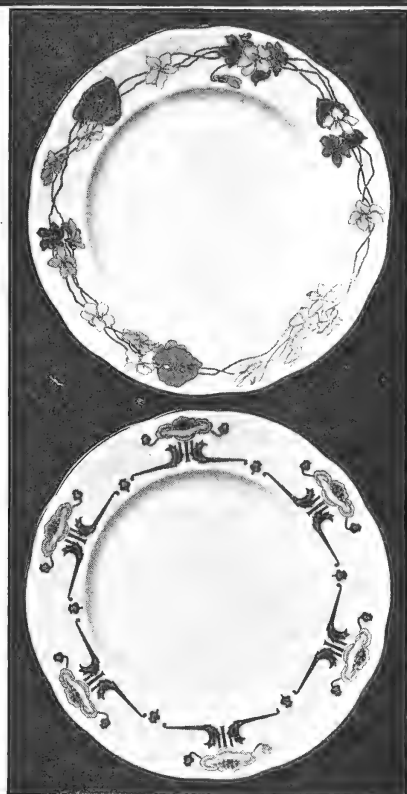
Mr. Franz Bischoff sent several large vases, in his usual strong style and fine technique.

Mrs. L. Vance Phillips showed an original study of a Madonna, delicately executed and bearing a strong resemblance to Mrs. Safford. Her exhibit of figure work on a gold ground, in the Louis XV style, was well done but seems a rather dangerous example for amateurs, for while this treatment has many artistic possibilities in a decorative way, it needs a strong and cultivated good taste and careful study to manipulate successfully.

Mrs. Church's portrait work in Meissen Brown was especially fine. She also exhibited a portrait of her daughter, decoratively treated on a bronze and gold ground, which was very attractive. Mr. Collins also showed some good figure work.

Mrs. Rollins' exhibit of figure painting and a set of plates in grey blue from her successful design in the Dow class last winter were also a worthy addition to the exhibit.

Miss Elsie Pierce's work consisted chiefly of bronze, gold and lustre work, some of the dark effects being very artistically designed. She is one of the promising young members of the society.



KERAMIC STUDIO



EXHIBIT OF MISS M. M. MASON

Miss Cora Wright too, shows work in the right direction, though as a rule too vivid in color. It is the first fascination of lustre work and will modify itself in time; a few small vases in greys were better, and a little cup and saucer in yellow brown lustre and gold with white snow drop decoration was dainty and effective.

In fact there was hardly a member of the society that did not show at least a few pieces worthy of praise.

Many designs from the KERAMIC STUDIO were worked out for the exhibition and we felt thankful that we had contributed somewhat to this forward



EXHIBIT OF MISS ELIZABETH MASON

movement, both in advice and example. The most prominent and successful members of the society showed the most results of the last year's study of decoration with Dow and elsewhere, and especially the *original* thought and study, expended upon their work, and even with those who are stubborn about clinging to old ideas, there was shown more thought and study, more refinement and restfulness of color and design. Altogether the exhibition was one to make the New York Society proud of its existence and spirit of progress.



EXHIBIT OF MRS. SADIE WOOD SAFFORD



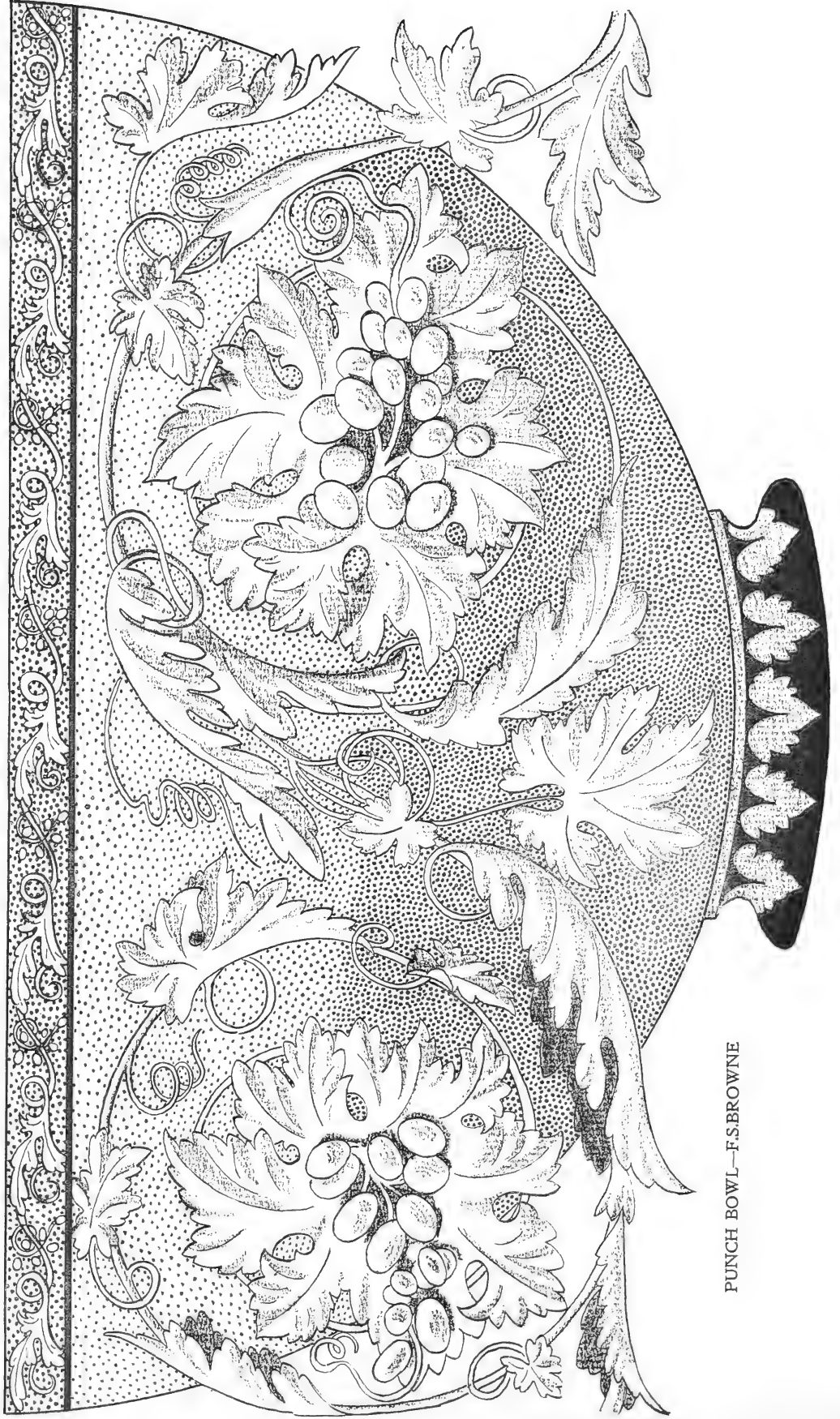
EXHIBIT OF MISS EMILY PEACOCK



PLACQUE FLEUR DE LIS—CORA WRIGHT

DUST black portion of border, rich brown; leaves, light green lustre; flowers, violet lustre; dotted portion, gold; flesh portion of figures, padded brown lustre; hair, yellow brown lustre with brown over; drapery, light green lustre, put on very thin as shading; background, blue grey lustre, put on very thin; inner band and outlines, black.

FOR INSIDE OF BOWL



PUNCH BOWL—F.S. BROWNE

TREATMENT OF PUNCH BOWL

F. S. Browne

THIS design could be etched in gold and silver on a bronze ground either with or without a black outline. The inside tinted cream, and design in gold with brown or black outline.

Monochromatic treatment in yellows, browns and gold would also be agreeable or a matt brown ground with design in purple and green lustre with black or gold outlines. Other treatments will suggest themselves to the decorator.

RASPBERRY PLATE

Mariam L. Candler

AFTER sketching in the design, the first painting should be simple washes of light and shades, leaving the detail work for the second firing. For the red raspberries use Deep Red Brown, Pompadour and Carnation. Two or three

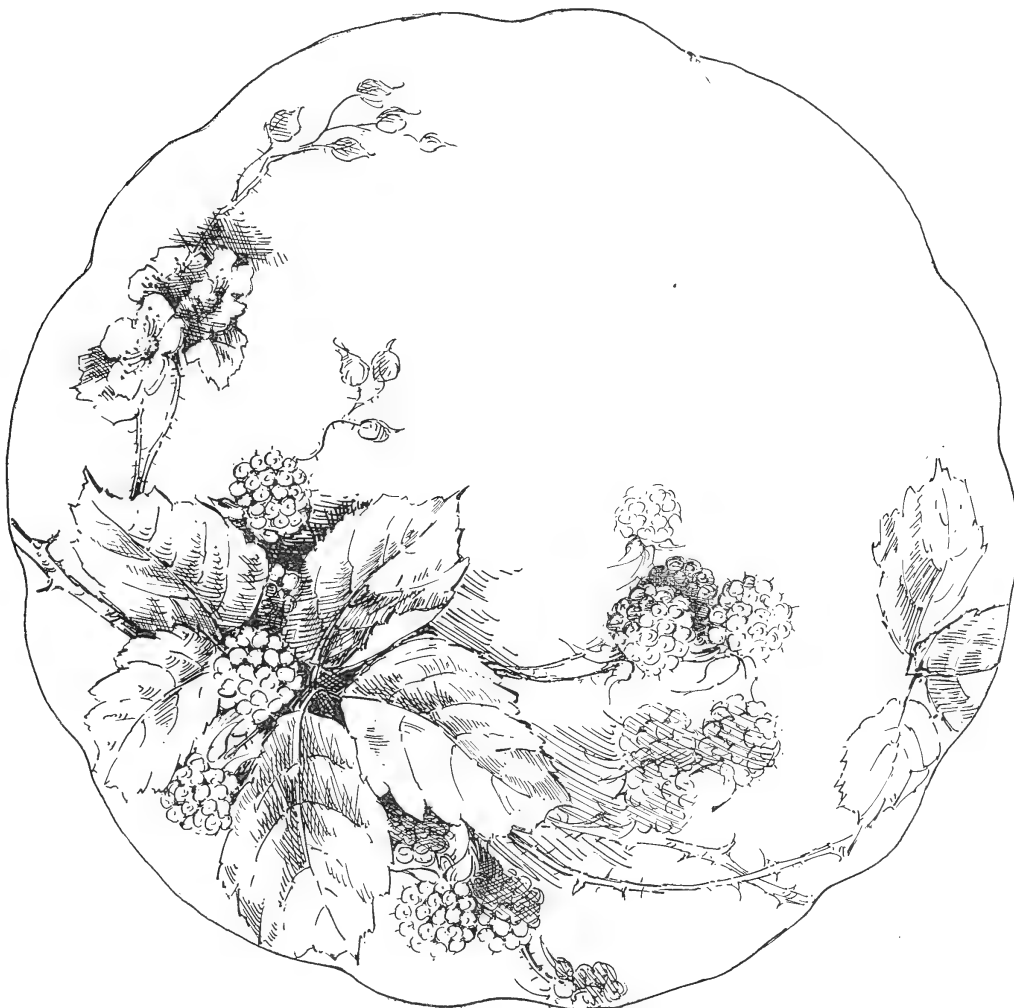
black raspberries are introduced for variety. For these use Banding Blue and Ruby Purple in the light tones, adding a little Brunswick Black for the dark effects.

For the foliage use Brown Green, Moss Green, Russian Green, and Shading Green. The stems are Yellow Green, shaded with Ruby Purple.

The shadow leaves and berries are in flat washes of Warm Grey and Violet Iron.

Wash in a background of Ivory Yellow, and Grey for flowers around the blossoms, touching the petals with Warm Grey on the shadow side. For the centers use Albert's Yellow, Orange Red and Brown Green, flushing the light side of the plate daintily with Ivory Yellow, Pompadour and a touch of Russian Green, blending in with Yellow Brown, Chestnut Brown and Brown Green on the shadow side.

In the second painting strengthen the dark tones with same colors, adding details. A little enamel may be used in the high lights of the blossoms.



RASPBERRY PLATE—MARIAM L. CANDLER

STUDIO NOTE

Miss Louise Angel has just held a successful exhibition of miniatures and decorated China at her studio in Boston.

o o o

CLUB

NOTES

The California Ceramic Club held their annual reception the 11th and 12th of December in the maple room of the Palace Hotel. It was the largest and best exhibit held by the Club in many years. The exhibits were very creditable and showed much study of design and original work. The officers

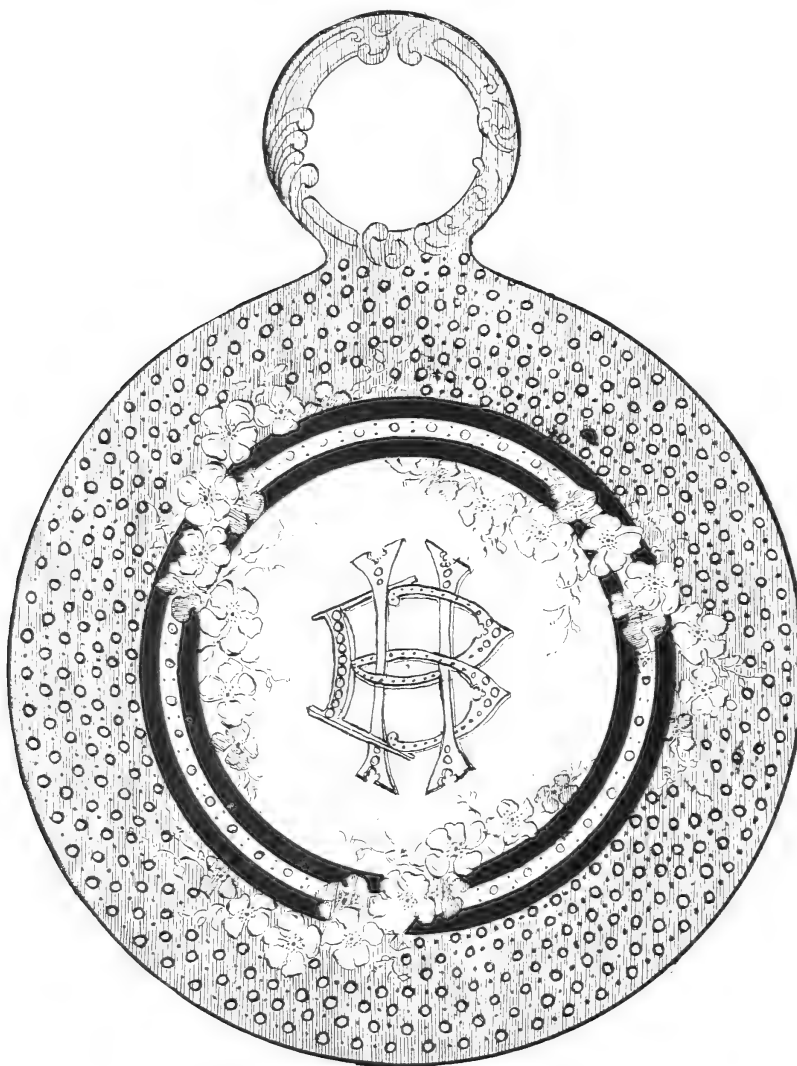
of the Club are: President, Mrs. S. V. Culp; Vice-Presidents, Mrs. L. Le Tourneau, Miss Clara Scott; Treasurer, Miss Minnie C. Taylor; Secretary, Mrs. Lou Allis.

o o o

LEAGUE

NOTES

A communication from Mrs. L. Vance Phillips, President of the N. L. M. P., gives hint of a very interesting meeting of that organization on the evening of the 14th of January. The details, however, are too late for this issue. Full report will be given in the March number of KERAMIC STUDIO.



DESIGN FOR HAND GLASS—H. BERTHA BONEBRAKE

THE general effect of this toilet set design is gold and blue except the background to the monogram, which is left white, but a light tint of any color may be used. The flowers are raised paste, covered with gold. The outer rim with dots is gold, the large dots turquoise blue enamel, and smaller ones gold covered paste dot. The dark rings are gold burnished with an agate burnisher and outlined with a fine line of deep

red brown. The white ring is also gold, but this, as well as the out rim, is burnished lightly with the glass burnisher, the large dots are turquoise blue enamel and small ones white enamel. The monogram is worked out with paste and enamels. The handle also is covered with gold.

The Belleek China should be used for this design, it holds the paste and enamel much better than others.



No. 1—Staffordshire, Black Print: N. Y. Hospital, Columbia College, Court House, Boston.

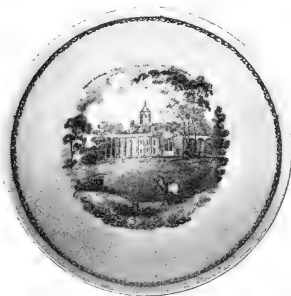


THE COLLECTOR

A FEW ODD CUPS AND SAUCERS

MANY collectors, not having the desire or the means to make an extensive collection of old china, confine themselves to some specialty, either some special ware, or some special pieces, such as pitchers, cup plates, tea pots, cups and saucers. This is a good policy and more collectors ought to follow it. Nothing is more unsatisfactory than a collection of perhaps 75, 100 or 150 pieces of all kinds and description, while the same amount of money spent on pitchers for instance, or cup plates, or tea pots, would probably make a select and extremely interesting lot. The most valuable collection for American collectors is now and will probably always be the historical china, especially the dark blue plates and platters; but this ware has already reached such prices that it is impossible for people of moderate means to hope to ever have anything like a large collection. Would it not be better for them in such a case to confine themselves to a specialty?

All the illustrations in this article except the pottery Temperance and America cups, are from a very interesting collection of cups and saucers made by Mr. A. H. Godsmark of Rochester. Although Mr. Godsmark has practically all the valuable dark blue historical cups, such as Landing of Lafayette,



No. 2—Staffordshire, Black Print: Mount Vernon.



McDonough Victory, Boston Harbor, Mount Vernon, etc., we have left these well known pieces out of our article, and give illustrations only of cups which may not all be of great value, but are less known than the others and all make an interesting addition to a collection of this kind.



No. 3—Staffordshire, Black Print: Temperance.

The first cup is considered by Mr. Godsmark as his best piece and is undoubtedly very rare. On the saucer is a view of Court House, Boston; on one side of the cup, Columbia College; on the other side, N. Y. Hospital. The ware is Staffordshire, although of a somewhat different paste from the dark blue, the glaze being white with creamy tint instead of the bluish glaze found on the dark blue. The decorations are printed in black.



No. 4—Bone Porcelain, Purple Print, Copper Lustre Bands: Temperance.

Of the same ware are our illustrations No. 2 and 3, also printed in black. No. 2 is a view of Mount Vernon very similar to the view found in dark blue. No. 3 is a Temperance cup bearing the same mottos and medallions as the little plate illustrated on back of cover of "OLD CHINA," both plate and cup being rather rare. On each side of a shield stand two figures holding banners on which are written the words "Sobriety" and "Domestic Comfort." Above the shield the motto "Firm as a Rock," and below "Be thou faithful unto death," On the shield itself are the words "Industry, Freedom, Plenty, Health, Wealth, Wisdom."

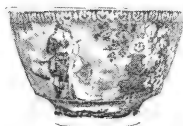
The temperance cup No. 4 is of entirely different ware, being a part of one of these porcelain tea sets decorated with lustres, which have been supposed by some to be of Swansea make, but are probably Staffordshire

bone porcelain, the glaze being of a pronounced creamy color. On one side of the cup and on saucer there is, as in the other cup, a shield and two figures standing and holding banners with same mottoes, "Sobriety" and "Domestic Comfort," and below again the motto, "Be Thou Faithful unto Death." Above the shield a star with the word "Freedom." On the other side of the cup a star in the center of a flower wreath, and the words, "Temperance Star." The decoration is purple print with lustre bands.



No. 5—Bone Porcelain, Purple Print, Copper Lustre Bands: Faith and Charity.

Of the same porcelain body and purple decoration is our illustration No. 5, the Faith and Charity cup and saucer.



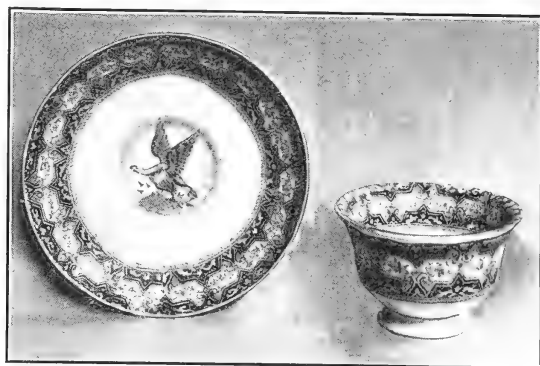
No. 6—Dark Blue Staffordshire: Bride of Lammermoor.

With Nos. 6 and 7 we come to two interesting cups in dark blue Staffordshire, one being marked "Bride of Lammermoor," maker unknown. The other is listed as historical, being the Chancellor Livingston steamboat, which at the time of the landing of Lafayette was the largest and best passenger steamer in the world. This view, the maker of which is E. Wood & Sons, is never found marked. Two other views of the Chancellor Livingston are found on dark blue, one on the Landing of Lafayette plate by Clews, which shows the Fulton steamboat on the left, decorated with a number of flags,



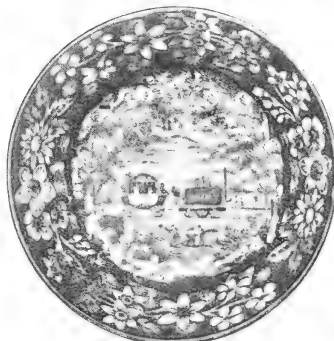
No. 7—Dark Blue Staffordshire: Chancellor Livingston.

this being the boat on which Lafayette made his triumphal entry in New York after he left the Cadmus and which was in reality quite different from the fancy drawing used by Clews (see OLD CHINA); more on the right and in the background, nearly in line with Castle Garden, is the Chancellor Livingston with three flags; at least it is supposed to be, but old Staffordshire potters were not always very exact in their reproductions of ships, buildings or views. Another view of the Chancellor Livingston is found, according to Mr. Halsey, on the Highlands, Hudson River, platter, shell border, by Wood. In the collection of Mrs. Fred Yates, of Rochester, is a fine platter with same view of Chancellor Livingston and same border as on our cup.



No. 8—Staffordshire, Blue and White: America by T. F. & Co.

No. 8 is the "America" cup and saucer, by T. F. & Co., probably Thomas Ford & Co. of Hanley. The original of our photograph is blue on white ground, but the blue, although quite deep, is not of the dark blue printed from copper plates. This cup belongs to the later period and will probably be found in other colors. Stamped on the back in a blue printed ornament with eagle is the word "Excelsior."



No. 9—Dark Blue Staffordshire: so called B. & O. R. R.

No. 9 is a dark blue cup, make unknown, which is called by collectors and dealers B. & O. R. R. cup and saucer. See OLD CHINA for article on this cup and on the series to which it belongs.

List of China for sale and an article on English Views, by Dr. Colles, will also be found in February OLD CHINA.

Subscribers to KERAMIC STUDIO are entitled to OLD CHINA for 50c. a year additional, making the combined subscription \$4.00.



PYROGRAPHY

All designs for Pyrography should be sent to Miss K. Livermore, 1010 Chapel St., New Haven, Ct., who has charge of this department and will answer inquiries in the Magazine.

Katherin Livermore

THESE ornamental fragments are taken from books of design by Kramer & Lienard and are especially well adapted to fire etching. The upper one is an admirable suggestion for a chair-back, either carving the head, then burning it or leaving it flat. Carry out entirely with the point. Burn it deep and strong, touching the deepest shadows with walnut stain if necessary to give the necessary depths of tone. If stain is used the parts stained should be touched lightly with *light* shelac before waxing, otherwise the stain will discolor the lighter parts when rubbed with the brush to polish.

The other designs require a similar treatment.

DESIGN FOR PORTFOLIO (Page 230)

IN APPLIED LEATHER COMBINED WITH STAIN AND PYROGRAPHY

Maudie Crigler Anderson

TRACE design carefully on white leather, shade with the needle and stain with leather stains in natural colors, almost as though you were painting in water colors. Carefully cut the design from leather and apply with weak solution of white glue to leather of darker harmonious color. Keep in press until dry, then carefully burn around edges of design. Touches of gold for leather may be applied to flower centers. This can be applied to many articles, pillow tops, book covers, library table mats, etc., etc. For another treatment use pale pink leather for roses, pale green for leaves, touch up with leather stains where deeper tints are required. Conventional designs are well adapted to applied leather.

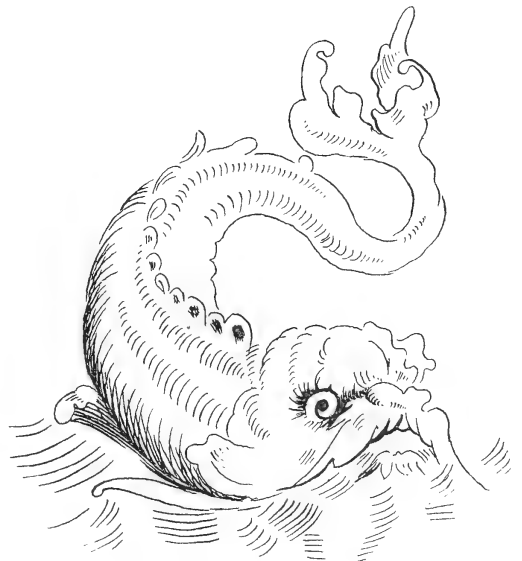
ANSWERS TO INQUIRERS

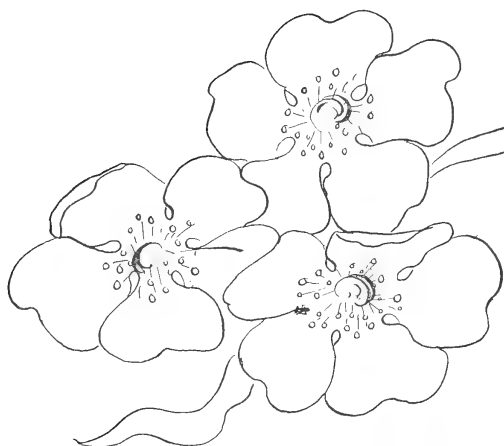
Miss S. M. McK.—The first thing to be done with your point is to inspect each part of your outfit very carefully—as you say there seems to be no escape for the air; remove the rubber tubes and blow through them; see that there is no stoppage in the cork handle (I keep a pipe-cleaner,

procurable at a cigar store, for this purpose, as it can be easily inserted and cleans the tube thoroughly), insert a fine needle in the hole in the side of the point, then blow through it, some times a tiny cinder here will cause all the trouble.

If all this is of no avail you may conclude the trouble is with the benzine—too strong, too weak or too much in the bottle;—get painters' benzine at a paint store; if the point cools off entirely after removing from the flame, you may know the benzine is too strong, pour out until only a few drops remain in the bottle. If the point comes to a red, but not a white heat, the benzine is too weak; some times shaking the bottle slightly will cause a circulation and start the gas to forming more rapidly; if this does not do it, add a little fresh benzine or a few drops of naphtha.

A new point is apt to bother until the thin plating over the platinum is burned off.





LEATHER—(Continued)

Maude Crigler-Anderson

LEATHER STAINS. A knowledge of water color will greatly aid one in staining leather, especially in the application of flat washes. Every color of stain can be obtained and each made darker by adding black, or paler by diluting with water.

Before applying, burn all outlines to prevent stain from running and do all desired shading, otherwise the point will sink through stain and show original color of leather. Fill, but do not overload the brush with color. Begin at one end of design, carry color rapidly

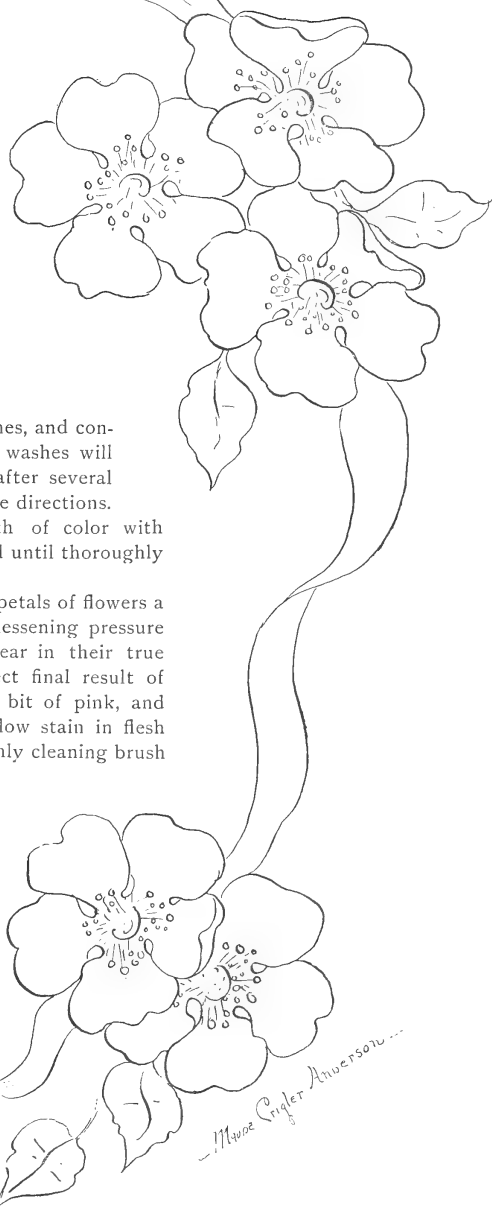
from left to right with wave-like motion to prevent hard lines, and continue in same manner until entire space is filled. Several washes will be necessary to produce even tint. If hard lines remain after several applications of color, turn your work and wash in opposite directions.

For pale tones, dilute with water and secure evenness of tone and desired depth of color with successive washes, allowing each wash to dry thoroughly. Color cannot be judged until thoroughly dry, as some leather has a blotted appearance when moist.

For blended grounds, add clear water with brush as tint grows paler. For petals of flowers a shaded effect can be obtained by additional washes of color gradually blended by lessening pressure of brush or blending with clean brush and water while stain is wet. Stains appear in their true colors on white or cream leather only, colored leather beneath the stain will effect final result of color. For example, flesh tones are composed of pale yellow stain with a tiny bit of pink, and the mixture diluted with water, but should your leather be yellow, omit the yellow stain in flesh tint, or if leather be pink, omit the pink stain. Care must be exercised in thoroughly cleaning brush after using each color, or work will look muddy.

PAINTING AND STAINING WITH OIL COLORS. For staining use transparent colors only, diluted with alcohol or benzine, which are not apt to spread like oil. Leather can be painted like canvass, but is not advisable for large spaces on account of liability to crack. Painted leather can be varnished with any good high glaze pyrography varnish.

LUSTRES. These can be obtained with the oil for mixing in gold, silver, green, fire, blue, copper, lemon, dark copper, carmine, violet, lilac and steel. They dry quickly after application and require rapid handling. Beautiful and striking effects may be obtained with lustres alone, or in connection with color. Burned lines or grounds hold lustres as well as the leather in its true state. Lustres can be glazed as in leather, but large spaces in lustre, especially if glazed, are not advisable for articles much handled or pliable, on account of liability to craze or scale off. This style of decoration is suited to tightly stretched pieces, such as chair bottoms, book coverings or wall panels.



ANSWERS TO CORRESPONDENTS.

This column is only for subscribers whose names appear upon our list. Please do not send stamped envelopes for reply. The editors can answer questions only in this column.

S. F.—You do not say what *new blue* you used for your violets. Possibly the mistake is not yours in painting. It may be simply that the color is naturally too blue. If so, retouch the painting with Purple, and it will probably come out the right color.

C. B.—It is a very difficult thing to remedy a painting that is chipped. There will always be a roughness and a slight difference in color on the chipped place. The trouble was with your make of Ruby. These colors are not reliable. In the future use the Ruby of Fry or Mason and we think you will have no trouble. The only thing possible to do to your injured piece is to remove as much of the color as shows any tendency to scale and retouch with a good make of Ruby and whatever other colors are needed.

H. B. II.—We will try and find you a reliable recipe for liquid bright gold and give it in the next number if possible. We do not understand your question. "Could you name a material to put on glass, to be fired and after the firing washed off, then apply liquid bright gold, in order to make it adhere to the glass properly after firing?" Liquid bright gold applied directly to glass and fired should adhere if fired properly without any further manipulation.

Mrs. L. M.—You will find an answer on firing the Revelation Kiln in this number. Gold should have a medium hard fire. Usually it takes two fires and two coats to make it rich enough. When once it is right it is best not to fire again as it will burnish off a little. If refired it should have a thin coat of gold added.

The plain shapes in china are more called for now than those having a raised design. For table china it is always in best taste to have some of the white show, as centers of plates, insides of cups and outside of saucer, or if these are tinted, the design on the outside of cup and inside of saucer should be on a white ground. If a dish has a very conspicuous portion of outside showing it is always in good taste to put a narrow design along the rim in color or gold. Flux is used only to give colors a better gloss in the kiln; too much weakens the color. As a rule, use one-quarter flux for painting; one-third for tinting, except apple green, pearl grey and mixing yellow which do not need flux at all.

We are not acquainted with the particular make of colors you mention, but would think them good and any good make of colors can be used with any other make.

We have heard the tube with point for laying raised paste well recommended, but have never used it ourselves.

An under-fired test can be used again for a higher fire but not otherwise. Lustres are used quite extensively at present, especially in decorative pieces.

If you use a design for wild roses for a chocolate set we would prefer it conventionalized, in which case any desired color scheme would be appropriate. A harmony in yellows and browns would be especially nice. Pink and greys or browns would also be dainty. For a smoking set, red and gold with a touch of black is always good.

K. McC.—You are right in understanding that in figure painting the reflected lights are only on shadow side of figure and that the modelling on the light side should be painted with tender shadow and pompadour rather than the darker tones. There is no medium that prevents dust collecting on the painting. The only way to prevent dust is not too use too much oil or medium so that the color will blend fairly dry and any dust collecting will not adhere. The flesh tone being composed of an iron red and yellow is very liable to fire out if put on too delicately. The only remedy is to repaint with flesh without deepening the shadows.

There is no real scarlet in china painting. The nearest approach to it is orange red; blood red is darker, pompadour or carnation not so bright, but by contact with browns or greens they look quite vivid.

R. R.—Use just enough tar oil and fat oil of turpentine—half and half, to make your pennyweight of powder gold mix to the consistency of a stiff tubé color.

A. M. H.—It is impossible to say off hand whether your modelling clay will fire hard or not, it is doubtful if it can be fired hard enough in an overglaze kiln to glaze afterward but may harden sufficiently to be left in the biscuit state without crumbling. Try the pyrometric cones in your kiln, with samples of your clay; if it fires hard enough to resist cutting with a steel knife it is all right, and will glaze at the same or lower temperature; if terra cotta, it ought to fire at a low temperature, but doubt if an overglaze kiln will do it. About cones, see article on firing. Your vase with gold lustre had more than it could carry. Lustre always rubs off when put on too thick, two coats at one time would have been too much even without the two former fired washes of lustre.

Mrs. N. A. W.—The cause of your fired gold being brown is due to the red precipitate alloy you use, you say you use coin gold which is *already*

alloyed. In the article given in *STUDIO* for making gold, the ribbon gold is used which is pure; the flux for which recipe is given is the safest and all that is necessary, and gives better results than any other. The coin gold is also used, but that has one-ninth alloy, all that you need without adding more.

When making the coperas solution, it is better not too strong, add carefully to the chloride, stir slowly until cloudy, then stop and allow the precipitate to settle. The more carefully these details are attended to, the finer is the quality of gold.

H. E. B.—The whitewash for kilns is made of plaster of Paris and water and will not injure the china, neither will lime.

Fusible rose is not a reliable color and very likely was affected by your iron fire pot. You may get a glaze by firing very hard, or dusting some other color over it, such as green which is well fluxed.

T. A. G.—It is the nature of the gold colors to separate and look "grainy" if not well ground with sufficient oil. Rub them down with a muller on a ground glass slab adding a drop or two of fat oil of turpentine.

Mrs. T. T. R.—See article on firing the Revelation Kiln. Glass cannot be fired with china, as it is fired before the china is half fired, and would melt at a greater heat.

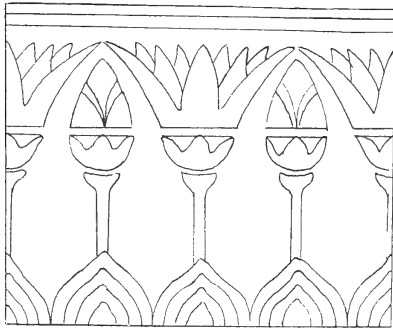
Mrs. C. D. W.—To transfer designs for china to the China itself, rub the china with a couple of drops of fat oil and a rag wet with spirits of turpentine, rub it evenly over the surface and rub off the surplus so there is only a "bloom" left on the china, make a tracing with tracing paper and a soft pencil, lay it on the china and go over the lines with a harder pencil and the lines will be transferred to the china. You will find directions in *KERAMIC STUDIO* article on tulips for fitting designs to different plates and shapes, also in last article on Columbine, if you cannot hold the tracing firmly with your fingers use the gummed edge of postage stamps or any gummed paper. There are banding wheels for making bands and lines on plates, cups and saucers, etc.; also Mr. Hasburg advertises a very good device for the same purpose.

Mrs. L. M.—To fire a Revelation Kiln properly, each one must make one's own trials; for though there are general rules to follow, the conditions of the draft, etc., vary in almost every instance, and the results to be obtained require experimenting, as there is as much individuality in a kiln as in a person. You will have to make the acquaintance of your kiln through your own efforts, a few suggestions in the way of introduction being the only instruction possible. In the first place, do not use too much oil; begin slowly, the oil coming in drops only, and watch your chimney. As the kiln begins to warm up, let the oil flow a little stronger; if you see smoke coming from your chimney in any quantity you are using too much oil; shut it off a little; you will get just as much heat without clogging your kiln and chimney with soot. Do not be in a hurry; the china will come out better if fired slowly and cooled off not too quickly. As the kiln gets hotter you can turn on more oil till it flows in a steady stream, always watching your chimney to see that there is not too much smoke, and your basin to see that the oil does not cover the whole surface of the basin, and that it does flow strong enough to keep a steady fire. The bottom of the basin should not be entirely covered. Through the little mica door in front you can see the first faint glow of red at the base; when this shows all the way round, you can push the fire. When the kiln shows a dull red glow half way up, glass would be fired; but for firing glass one should make experiments with broken pieces for two or three fires to be sure of the exact amount of color necessary in the kiln.

To fire china, put a piece in direct line of vision from peep hole, decorated with color. When this shows a uniform gloss from top to base, it is fired sufficiently. It would be well to have the pyrometric cones as suggested in last number's Answers to Correspondents, and experiment till you know which cone melts at the amount of heat for the desired effect and afterward fire by the cones. The color of the kiln when well fired is usually a bright orange. Hold the fire for five minutes after reaching the desired color, then turn out. If you have large or fragile pieces in the kiln, light the oil again before the kiln begins to turn black and let it drip for about half an hour so that the kiln will not cool off too rapidly. If breakage occurs it is always when the color in the muffle passes from red to black. This transition should be slow.

We cannot tell you which pyrometric cone to use, as that you must find out by experiment, different wares firing to a gloss at different heats. Fire your Belleek alone or all in front of kiln; as your cone should be in front of mica door you will get only the temperature of the front of your kiln, you may know that heat at back of kiln is greater. To find this out you must experiment with cones at front and back of kiln. So Carmine, Rose, Belleek will usually be fired in front of the kiln while harder colors are fired at the back, gold about the middle, although it will usually be fired anywhere except directly in front. Get pyrometric cones 010 to about 05 to experiment with. In ordering from Prof. Edw. Orton, Jr., University of Ohio, Columbus, O., mention that you wish them for overglaze decoration and he will send the proper cones. The kiln opens with a door in front; the china is placed on stilts or platten, the former, three pointed pieces of unglazed clay; the latter, sheets of heavy asbestos or clay composition. No two pieces should be allowed to come in contact as this might cause chipping or particles of color might be transferred to the wrong piece.

Overglaze firing in a Revelation Kiln can be done in 1½ hour, the muffle beginning to show color in 35 or 40 minutes. But we advise a slower start. It is better if you begin to see only color after the first hour. Then your firing will last about two hours. Start slowly, but toward the end it is good to push the firing as much as it will stand without clogging your chimney with soot, or filling your basin with oil, which is always unnecessary. Cool off slowly if you have pieces which you think liable to crack.



EGYPTIAN DESIGN FOR BORDER

Ethel Pearce Clements

THE Egyptian lotus from which this design is drawn is usually executed in red, yellow and blue, sometimes green. The natural flower had the outer row of sepals dark green, inner row light green, petals purple and heart yellow.

In conventionalized form the sepals are sometimes green, sometimes blue; petals red outer row and yellow inside row, or the natural color is followed. The base of calyx is often painted yellow, and marked with red; buds and stem green or blue. If the Egyptian coloring is departed from, any desired color scheme can be used.



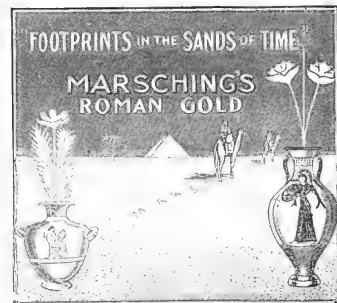
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A MONTHLY:
MAGAZINE:

FOR: THE:

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Some Leading Agencies of Ceramic Studio.

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KERAMIC STUDIO

Vol. III, No. 11

NEW YORK AND SYRACUSE

March 1902



NOTHING reveals the individual more than the taste displayed in the decoration of table china, whether it shows the tendency for the practical, for the artistic or for the overloaded. The average student of decoration seems utterly incapable of combining or condensing the three characteristics, or separating and using properly one or the other. The one idea seems to be to get an effect with quantities of gold, high color, combined with paste and enamel, regardless of any thought or plan, to say nothing of fine technique, which is absolutely essential in exquisitely decorated table ware, where richness and elegance are combined.

There are occasions when an elaborate decoration may be necessary, and there surely is a demand for it from people who entertain lavishly and have other table appointments to correspond, such as linen, glass, silver and gold, with correspondingly handsome furnishings. Porcelain decorated in this style may be as elaborate and rich as can possibly be desired, and yet it must be so elegant, dignified, and exquisite in design, color and execution, that the severest critic could not call it overloaded, nor approaching vulgarity. This is a point that but few understand; and the lack of that knowledge has led the art into dispute.

For less pretentious occasions, the table ware may be equally as beautiful, but in much more simple lines and color, which often require more thought and study than the elaborate decorations, even though it requires but little time for execution. There is always elegance in simplicity; it is something to be encouraged and cultivated. Decorators from the very beginning may make beautiful things if they attempt only the simple things; but at first the taste is unformed, the china is fairly overloaded with decorations that almost shriek at one; but in time he or she learns more and more to tone down colors and design, unconsciously realizing the necessity to do so.

If that feeling does not come as one studies and observes, then there is no hope for better things, and the decorator may well turn attention to other things, as his or her work will never be a success, and the cry will arise, "China painting (horrid word) is going out." There is always a market for thoroughly good work. Blue and white decorations, or blue and green are always in good taste, no matter upon what occasion they are used; they have a certain style and individuality all their own, but it is very important to know just how to use the combination. Nothing could be more appropriate for a breakfast or luncheon service, or a dinner service where the desire is to have artistic effects in quietness of tone. China in this style may be lived with.

The KERAMIC STUDIO has given some excellent designs for flat washes of enamel with a dark outline. They are practical and artistic, and may be more or less elaborated upon. Plates decorated in this style may be more rapidly executed than when paste covered with gold is used, thus making the plate

less expensive, not only in the time saved, but also in the gold and number of firings.

One question is asked very frequently, "Shall we make one set of plates all alike?" By all means do so, as a conglomerate set of plates in different designs and colors gives a tone of unrest and shows a lack of dignity. A set of retaining plates may be different, if they are sufficiently interesting or beautiful, as in that case remarks are sometimes called forth, which make entertaining conversation, and it is a little compliment to the hostess, especially in these days when the study of porcelains and old china is so generally taken up. Also if one has an interesting set of tea cups or after dinner coffee cups that are used in a drawing room, and not at table, a variety of styles is agreeable, and always appeals to a lover of beautiful china. It relieves monotony to have a different style of decoration for each course, although it is not necessary to have the decorations proclaim what is on the plate.

A woman who can decorate her own table ware certainly has the advantage over one who is dependent upon shops, as the former can give to her table a delightful individuality, and to her entertainments an original tone that brings out originality or good taste, if she has any, giving much pleasure to those who are fortunate enough to enjoy her hospitality. It is quite surprising that more china is not given as wedding presents; certainly nothing is more appreciated and nothing more needed; whereas such quantities of silver are given that most of it has to be kept in the safety deposit, unless used for very large entertainments. One cannot have too much china, not only because so many sets are needed, but to one who loves beautiful things it is a delight to use sometimes one set and then another. There surely is something lacking in a woman who does not try to have her table always beautiful, whether elaborate or modestly simple.

PRIZE COMPETITION

For Black and White Designs and China Panels in Colors

WE call the attention of subscribers to our prize competition for designs, as fully explained on back cover of this number. It will be noticed that this year we will give the same prizes for three styles of designs, modern conventional, naturalistic and historic ornament.

We will also give prizes to the two best china panels to be reproduced in colors.

After prizes are awarded, mentions will be given to the designs which seem worthy of a mention, and we will be willing to buy and reproduce in the Magazine all that we can use to advantage.

AN ERROR

The illustration of Passion Flower on page 241 is by Cora Stratton instead of Mary Stickney, and on page 254 will be found the treatment by Miss Stratton.

THE LEAGUE'S 1902 EXHIBITION A COMPARATIVE EXHIBITION

At the January meeting of the Advisory Board the following points were decided:

Mrs. Vance-Phillips was elected Chairman of the Advisory Board.

Each board member representing a club was appointed a special messenger to create, if need be, and to sustain in his club, interest in this comparative exhibition. Clubs not represented will find in their presidents especially appointed messengers from the League.

Mrs. Wagner, of Detroit, Chairman of the Paris exhibition, had sent to her, for all her splendid efforts in behalf of the League, a letter of thanks and as a token of appreciation a check for one hundred dollars.

The bills of Pan-American Chairman, Miss M. H. E. Montfort, were honored in full and a vote of thanks given her for valuable services rendered.

Medals were ordered to be delivered May 1st, and an estimate on dies to be made from medal monogram was requested.

A complete list of League members is to be prepared.

While the general plans for the year were made in December, it was at the January meeting that the details were carefully taken up.

The Advisory Board believing that the greatest benefit of the Exhibition lies in the comparison of ideas has chosen to call this a Comparative Exhibition.

Designing and painting on porcelain or Belleek articles conforming to plan prescribed by the Educational Committee, is the League's course of study for the year ending in May, 1902.

Pieces conforming to prescribed course of study are, if worthy, eligible to receive in

First Class: The Gold Medal, 1st Honorable Mention, or 2nd Honorable Mention.

Second Class: The Silver Medal, 1st Honorable Mention, or 2nd Honorable Mention.

Third Class: The Bronze Medal, 1st Honorable Mention, or 2nd Honorable Mention.

Katharine Corbell Church, member for San Francisco, made the motion providing that work done could be entered marked, "Not for competition." Such pieces will become a part of the exhibition, and will therefore go with the exhibition to all points scheduled. This provision assures a greater number of pieces being entered, and makes the exhibition primarily a comparative one.

Mrs. Fanny Rowell, representing the Jersey City Club, led the way in helping the Board to decide upon a single shape and size of vase. It was thought that this plan would greatly aid the judges in rendering a just judgment; and that all who viewed the vases presented would find the comparison of ideas more interesting and of greater educational value. The Board was unanimous in its decision that a vase of American manufacture be used. The selecting of a shape was intrusted to Mr. Marshal Fry, Jr., and Miss Maude Mason, who, assisted by Mr. Arthur Dow of Pratt Institute, and his assistant, Mr. Fralick, decided upon No. 405 Ceramic Belleek. This shape was suggested by, but not copied from a Doulton Form. It was first modeled in Trenton and has been since copied by some French potters. The vase was chosen for the Gold Medal class, not because it represented a superior or more important line of painting than the

other classes named, but because the variety of treatment possible under the given conditions would include the largest number of workers. It will be noted that even figures and geometric ornament come within the given conditions.

Miss M. H. E. Montfort led the way to a rendering of the decision that in all cases designs for table service be applied to plain rim plates, Ida Johnson, Chairman of Educational Committee, giving a little latitude by not restricting the size, in order that dinner plates or even bread-and-butter plates could be submitted.

Mrs. Sara Wood-Safford made a motion relative to the appointing of judges which is incorporated in the letter from the Educational Chairman. The judgments rendered in San Francisco, Denver, New York and elsewhere will each have equal weight, for when the sealed envelopes prepared by the judges are opened at the close of the exhibition by the Advisory Board, there will be a summing up of the points given to each piece entered in competition. This composite opinion of the judges will be the final judgment,—the one which will place the award.

On a motion made by Mr. Marshal Fry, Jr., all transportation expenses, both ways, for individual and club members, were assumed by the League, thus making it possible for all League members far and near to contribute. The only expense to be borne by a club is in the event of its desiring to receive the exhibition, in which case the sum of ten dollars (\$10), shall be paid into the League treasury and a promise given to see that the pieces comprising the exhibition are carefully packed and shipped to their next place of exhibition. No club and no individual member can afford not to be represented.

It would be difficult to estimate the educational value of seeing in a single exhibition three classes of work only, with each class restricted to a certain form. Should the contributions include not only work from all sections of the country, but from the brushes of the very best American mineral painters, it seems safe to say that this exhibition will be the most interesting one yet planned by any club. The Board feels already greatly encouraged at the interest shown. Some of the foremost mineral painters in New York have promised to contribute. One enthusiastic club has ordered three dozen vases for members to work upon, and they are planning to have the vases presented at their April meeting. After being criticized by their special critic, those deemed worthy will be sent to the League exhibition. The prize to be given at the annual exhibition of the Du Quesne Club in April, as noted elsewhere, will be seen to fall in line with the League's plan.

Miss M. T. Wynne has shown great interest in the forthcoming exhibition and has offered to receive all articles sent and to display the same in her place of business.

Reported by L. VANCE-PHILLIPS, President.

The following letter has been sent to each member of the League and is authority for all work contemplated. Copies may be obtained from the Corresponding Secretary:

NATIONAL LEAGUE OF MINERAL PAINTERS.

The National League of Mineral Painters having instituted a medal competition, the following plans have been adopted, the suggestions from the various clubs having been carefully considered, and what might be called a composite result chosen.

This competition will constitute the League's course of study, and the pieces sent will form the exhibition for 1902, which may be called a comparative exhibition.

AWARDS.—There will be three medals awarded, gold, silver and bronze; and there will be first and second Honorable Mention in each

class. For the latter it is hoped a sufficient number of scholarships may be secured.

GOLD MEDAL.—For the best original design applied to a vase—No. 405 Ceramic Art Co. See illustration page 255.

The following points are to be considered: 1—Design; 2—Suitability and adaptation of the design to the chosen form; 3—Drawing; 4—Color scheme; 5—The technical execution. The decoration may be conventional, realistic or figures.

SILVER MEDAL.—For the best portrait head.

The points to be considered are: 1—Drawing; 2—Color; 3—The technical execution.

BRONZE MEDAL.—For tableware.

Plates for any course. One plate or the entire set may be sent. Plates must be plain, with rim. The points to be considered are: 1—Design; 2—Adaptation; 3—Drawing; 4—Color Scheme; 5—Technical execution.

Each point scores ten. The person receiving the highest total is entitled to the reward.

EXAMPLE.—The highest possible score for a portrait is 30 points. A competitor may receive for drawing 5, color 8, technical execution 6, making a total of 19, and he thereby learns his weakest and strongest points.

Pieces conforming to the requirements may be sent for exhibition only, by being plainly marked "Not in competition."

The League in order to make this exhibition of educational value, has decided that it should be sent to each club that is willing to pay \$10.00

into the League's treasury, and assume the packing and shipping to the next place of exhibition. The League will pay all transportation expenses.

JUDGES.—Each club shall choose three judges from outside their membership, who shall pass upon the work, their decisions remaining sealed until the circuit has been completed. These sealed letters are to be sent to the Corresponding Secretary, and at the close of the exhibition, to be opened at the Advisory Board meeting, and the awards announced.

The ultimate judgment will be a composite one, or a consensus of the opinions of all the judges. All competitors will receive from the Corresponding Secretary, their score, which may be considered as a valuable criticism, and one of the chief benefits of this comparative exhibition.

MARKING.—As the identity of the artist will be a matter of great interest to the League members, and of no weight with the judges, who are outside of the clubs, each piece must be plainly marked on the bottom, with the name and address of the artist and of the club to which the artist belongs. If for sale, state price. Articles sold will be subject to delivery after the League clubs have had an opportunity to see the exhibition intact.

All articles must be sent to M. T. Wynne, 11 East 20th street, New York and be in New York by May 5th, 1902.

The League will pay express charges on all articles sent for this competitive exhibition and will prepay charges in returning them.

MYRA BOYD,

Corresponding Secretary,

Penn and Murtland Aves., Pittsburg.

IDA A. JOHNSON,

Chairman Educational Committee,

193 St. James Place, Brooklyn.

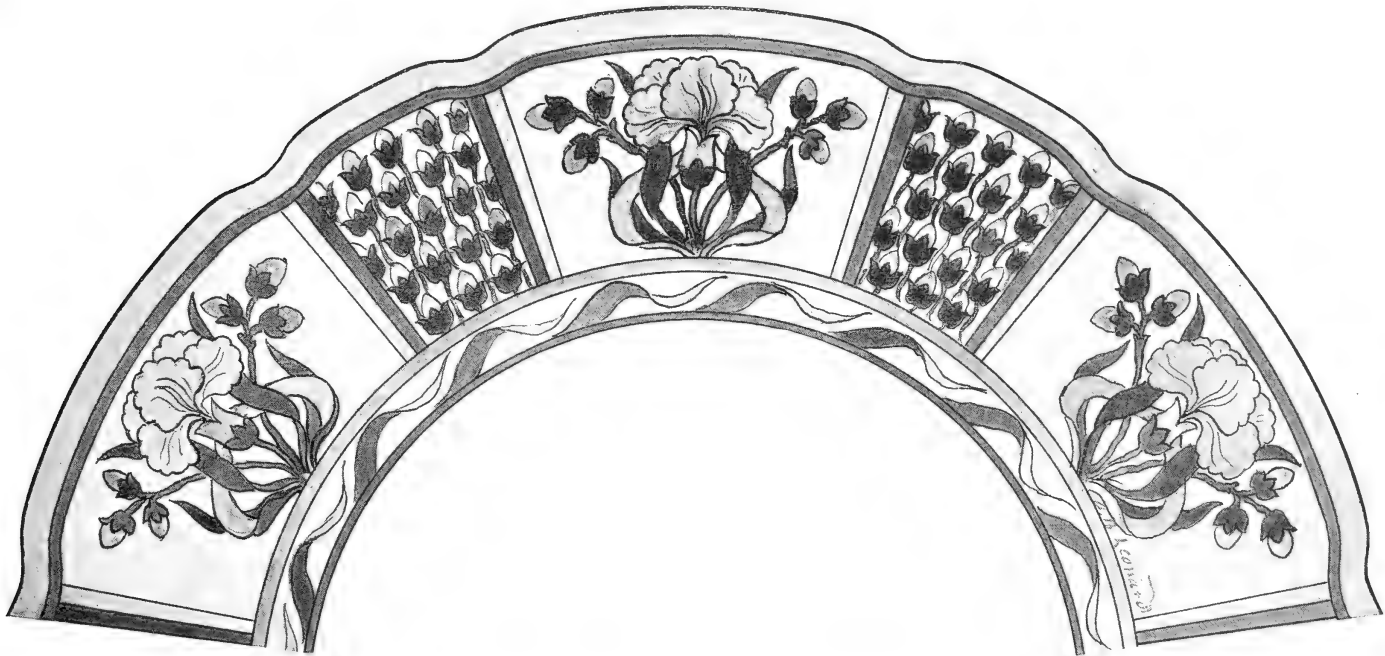


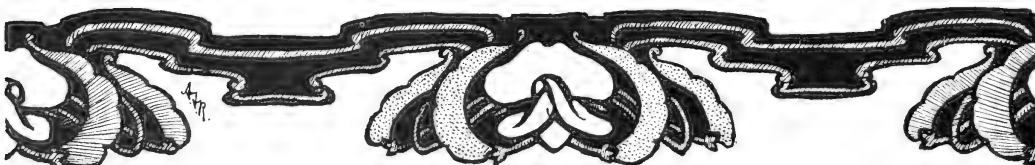
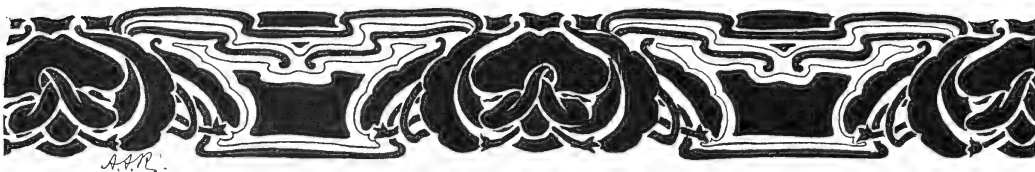
PLATE DESIGN—ANNA B. LEONARD

THIS design is used on festoon edge plate. After the panels have been spaced and drawn, outline the whole design in black mixed with a little red, enough to give a warm brown tone. The flowers and buds are in pink enamel. Make a body enamel of Aufsetzweis one-third, Hancock Hard Enamel one-third, adding to this amount one-eighth Flux. Make three shades of pink, by toning this body enamel with Hancock Carmine, remembering always that the color fires stronger when mixed with the enamel.

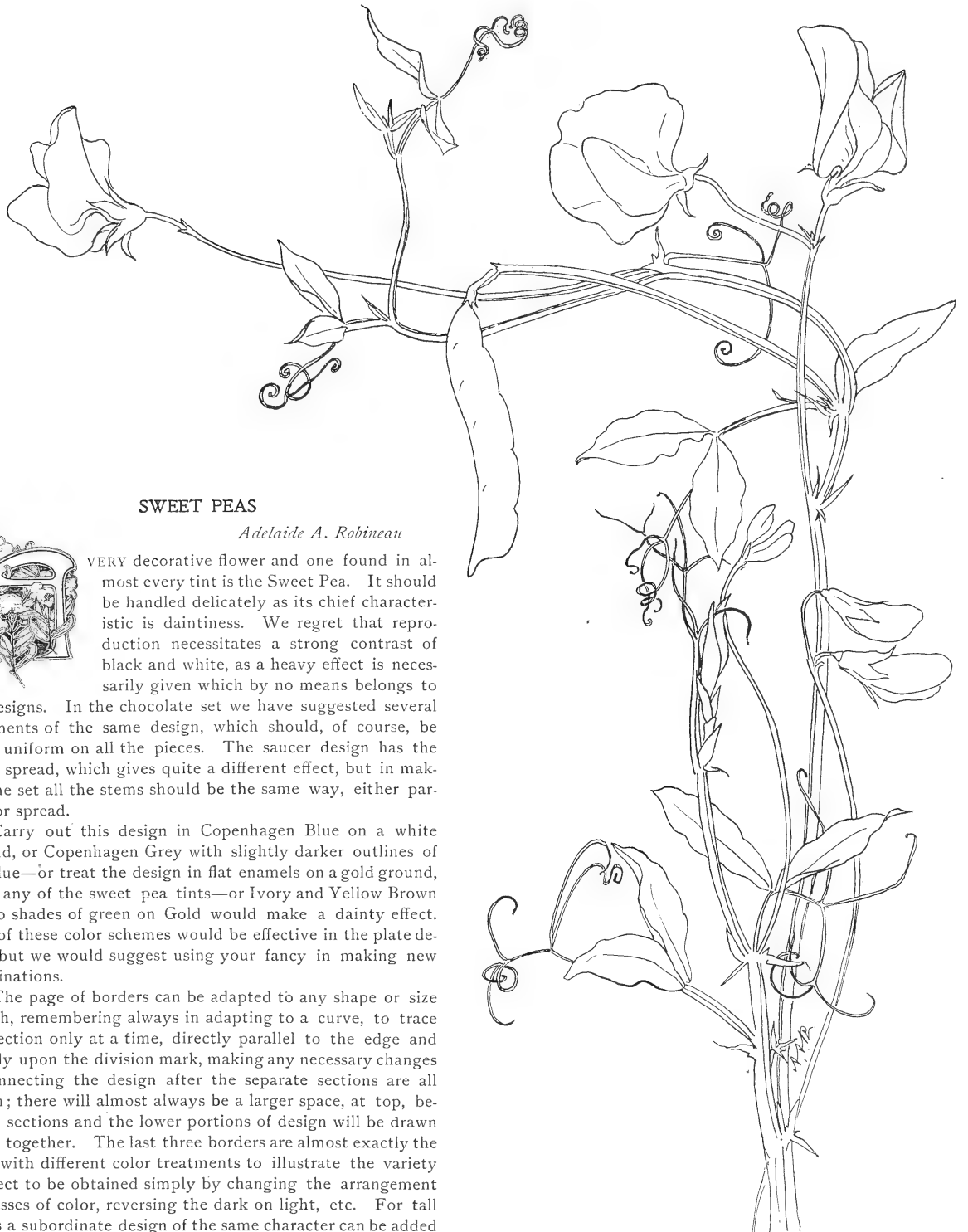
For the green leaves, add to the body enamel tones of green obtained by mixing Apple Green, Mixing Yellow (equal parts) and a little black for the lighter greens. Darker greens

are obtained by using Apple Green and Mixing Yellow (equal parts), Brown Green, Chrome Green 3b, and a little black.

The wider band on the edge is the paler green, and the very narrow band next to it is gold. The two narrow bands outlining the panels are of gold and the darker green. The two narrow bands inside the shoulder of the plate are gold, with the design of leaves in the dark and light green. The panels containing the all over design of buds may be filled in gold or left perfectly white. This same design may be carried out in flat gold outlined with red or black on a white ground, or a ground of color or lustre. A gold design looks well on Yellow Brown Lustre.



SWEET PEA BORDERS—ADELAIDE ALSOP ROBINEAU



SWEET PEAS

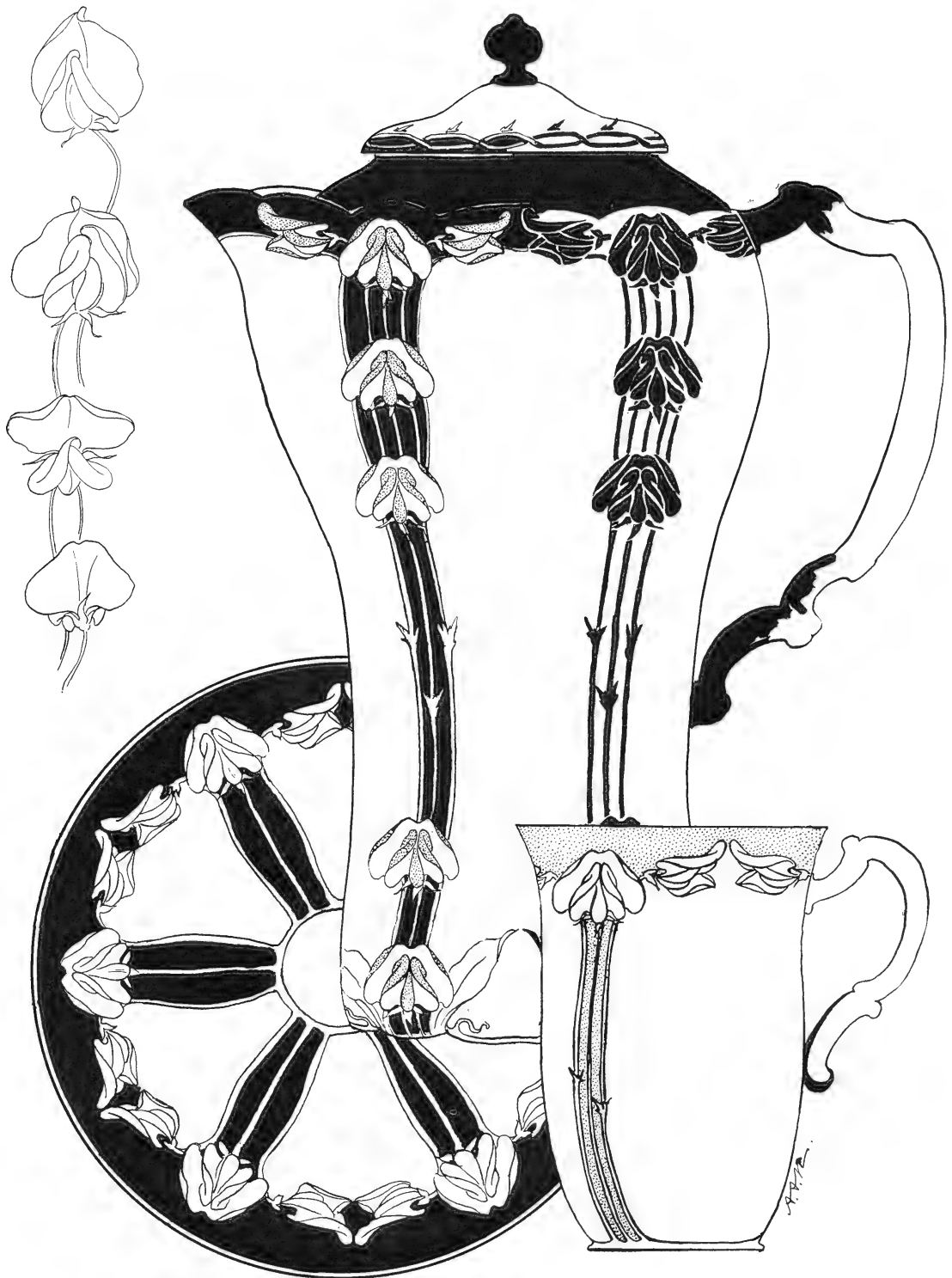
Adelaide A. Robineau

VERY decorative flower and one found in almost every tint is the Sweet Pea. It should be handled delicately as its chief characteristic is daintiness. We regret that reproduction necessitates a strong contrast of black and white, as a heavy effect is necessarily given which by no means belongs to

the designs. In the chocolate set we have suggested several treatments of the same design, which should, of course, be made uniform on all the pieces. The saucer design has the stems spread, which gives quite a different effect, but in making the set all the stems should be the same way, either parallel or spread.

Carry out this design in Copenhagen Blue on a white ground, or Copenhagen Grey with slightly darker outlines of the blue—or treat the design in flat enamels on a gold ground, using any of the sweet pea tints—or Ivory and Yellow Brown or two shades of green on Gold would make a dainty effect. Any of these color schemes would be effective in the plate design, but we would suggest using your fancy in making new combinations.

The page of borders can be adapted to any shape or size of dish, remembering always in adapting to a curve, to trace one section only at a time, directly parallel to the edge and exactly upon the division mark, making any necessary changes in connecting the design after the separate sections are all drawn; there will almost always be a larger space, at top, between sections and the lower portions of design will be drawn closer together. The last three borders are almost exactly the same with different color treatments to illustrate the variety of effect to be obtained simply by changing the arrangement of masses of color, reversing the dark on light, etc. For tall pieces a subordinate design of the same character can be added either in a narrow edge or lines running up and down the piece.



CHOCOLATE SET—ADELAIDE ALSOP-ROBINEAU

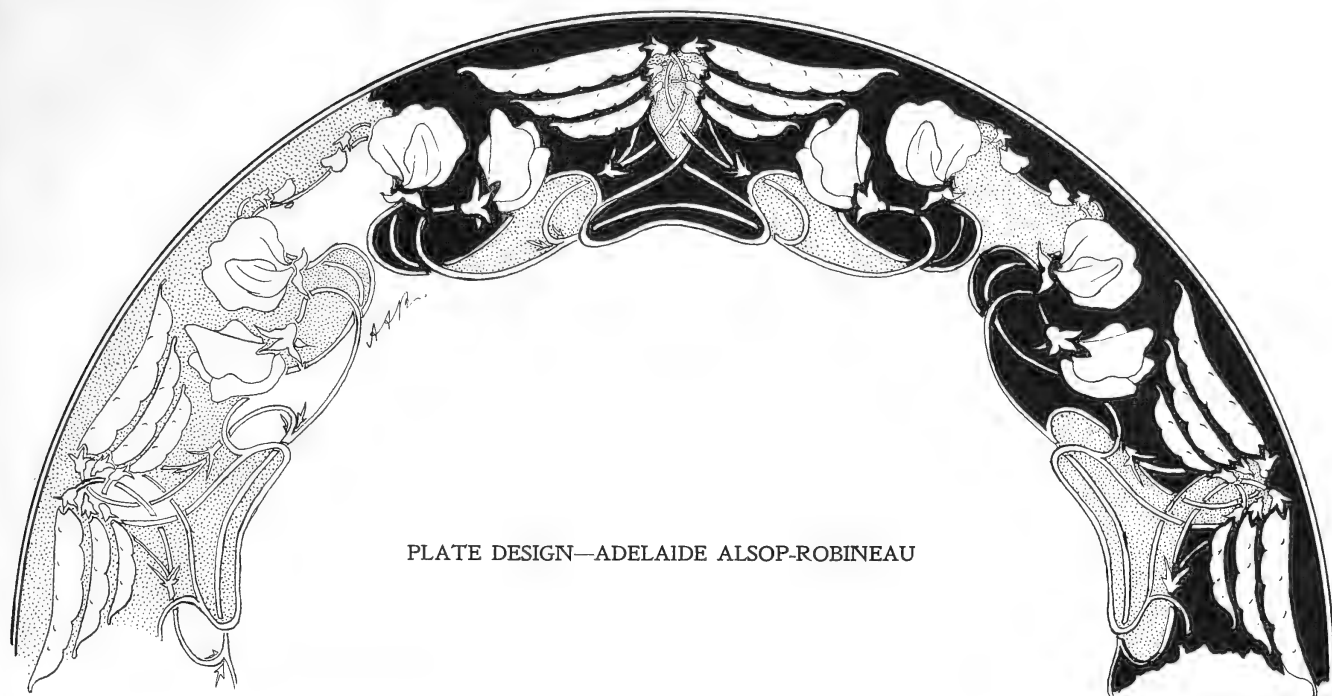


PLATE DESIGN—ADELAIDE ALSOP-ROBINEAU

A SUGGESTION FOR MINERAL PAINTERS

A. G. Marshall

WHILE collectors are paying for old plates, decorated with prints of historical buildings, more than the original cost of the whole service of which they are fragments, it seems a little singular that no one seems to have taken the hint and gone to painting similar subjects existing to-day. There is no lack of interesting and picturesque material for such purposes; and the work, if artistically and technically well done would possess a high value at once, a value certain to increase as years pass, and to render such pieces in time either precious heirlooms of intrinsic worth or treasures commanding high prices from future collectors. Many buildings already historically famous will at once occur to the painter, the list starting of course with the National Capitol and the White House, Washington's Home, Mt. Vernon, Va., Independence Hall, Philadelphia, Faneuil Hall and the Old South Church, Boston, the City Hall and St. Paul's Church, New York, all stately and picturesque edifices. Besides these world renowned buildings scores of others, of almost as great celebrity, may easily be found. In this list would be Fraunce's Tavern and the Jumel Mansion in New York, Washington's Headquarters at Newburg, N. Y., the Witch House at Salem, Mass., the mysterious old "Stone Mill" at Newport, the birthplaces and homes of our earlier poets and statesmen, old Spanish missions in the south and west, revolutionary forts, aboriginal cave and cliff dwellings and other early structures or ruins, some of which are to be seen in almost every part of the country.

Passing to the recent period, there are hundreds of beautiful buildings scattered through numberless cities and towns, which, though now lacking the romantic glamour of the past, will sometime become as interesting and rich in history as many that are now redolent with memories of thrilling events. Such are the new Library of Congress, the Boston Library, the Albany Capitol and City Hall, the permanent memorials

of our great expositions, and many magnificent church and college buildings. Fine ceramic paintings of these would surely grow in value with years almost like old wines. Then there are the local churches, the school houses, town halls, wayside inns and the old homesteads, all endeared by personal history. What a treasure to one's descendants would be plaques and plateaux, cups and vases, bearing in imperishable enamel the pictures of these? An interesting personal set could be made including one's birthplace, all other houses in which one has dwelt, the churches and schools one has attended, and even the barns, orchards and other familiar or favorite scenes and haunts. A family or ancestral set would show the birthplaces and dwellings of as many of one's forbears and near relatives as possible. Again, a delightful memorial of travel could be compiled in china, of scenes and buildings visited in one's own and other lands. The possibilities in this way are not easily catalogued, but will readily suggest themselves after the hints given and the production of such works is well within the ability of any good mineral painter. If desired the frames of borders of the scenes could be designed from flowers gathered in each locality, or the favorites of the persons associated with the houses depicted.

As to treatment: It should first be noted that by far the greater number of scenic porcelains, even though commanding fabulous prices by reason of rarity, are decidedly unworthy of imitation in the style of their decoration. Usually the scenes are treated realistically, and they are not always correctly drawn at that. The borders are often poorly adapted, imperfectly matched "repeats" of realistic flowers and leaves; or perhaps banners, eagles, cannon and other insignia of national or warlike significance. Made at a period of the lowest decorative taste, they served their purpose at the time, and are now of great interest historically, but not as models of artistic treatment.

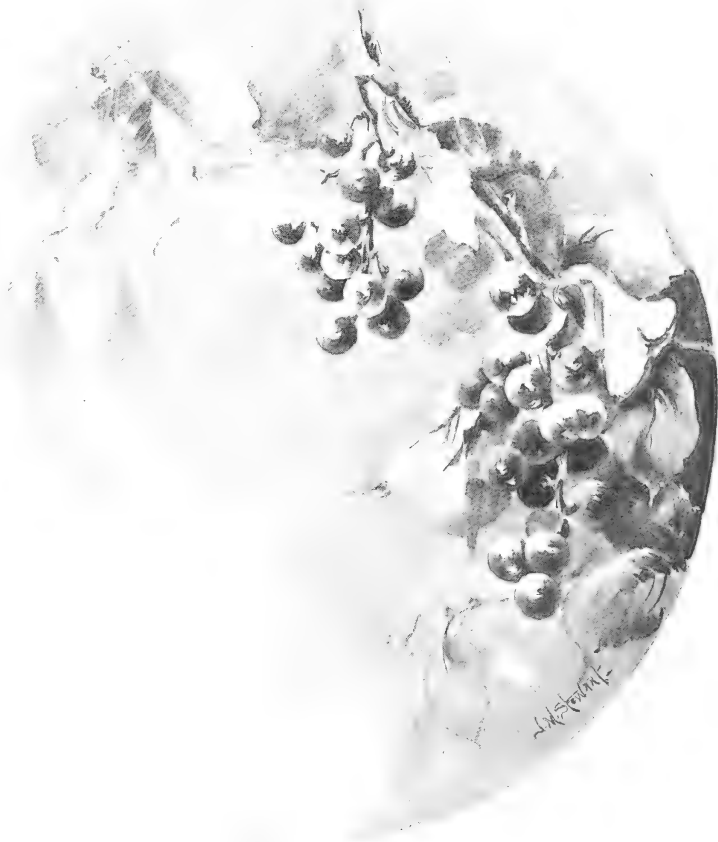
The study of old Dutch, Spanish and Chinese pieces will

give a hint of a better though often clumsy style. But frankly, the work should be done broadly in flat tints, as is now so familiar in the work of the best European and Japanese, as well as recent American decorators. Not that the way of drawing should be an imitation of some foreign style—to look Japanesque or French posteresque, for instance—but the design should be kept to the surface of the china, should be agreeably composed and handled with simplicity. Buildings are peculiarly adapted to such treatment, and all trees and masses of foliage can be beautifully suggested by the large outline forms, filled in with either plain tint or a texture of conventional leafage. Do not regret your pretty technique of realistic modeling and minute drawing of all the accidents and phenomena discoverable in a week's scrutiny of your subject. Great art in any line more often consists in leaving out than in lugging in. When great men like Puvis de Chavannes and Sargent glory in sacrificing all the sweet little technical perfections so easy to their brushes, in order to concentrate upon grand harmonies of line and space and color, in colossal

mural compositions, we can be content to refrain sometimes from displaying our skill in realism out of respect for the thing we are decorating.

If the painter does underglaze work, nothing could be better suited to it than the designs suggested. Whether under or overglaze, monochromatic treatment, in blue, gray or maroon, will be effective and of course comparatively easy. If a color scheme is adopted it should be in quiet, secondary or tertiary tones. Outlining may be delicate or bold, as best befits the design and quality and style of dish. If gold or lusters are employed confine them to the borders.

If, in spite of all said above, you must paint realistically, put the pictures upon plaques or panels, and hang them on the wall. I trust that these suggestions will stimulate many to originality in lines indicated. If you do not draw from nature, the subjects can be adapted from photographs or engravings. The designing and execution present no special difficulties, and should prove a wholesome variation from roses and violets perennial forevermore.



WILD CHERRIES FOR BERRY PLATE—MISS JEANNE M. STEWART

VARY the colors of cherries from a light green shaded with Ruby Purple to a dark blue the color of blue grapes. Use Ruby Purple, Banding Blue and Brunswick Black, with Ruby Purple the predominating color. Show very decided light and shade in each cherry with a very thin wash of Banding Blue over the lightest lines of the riper fruits to represent

the "bloom." Show reflected lights strongly in the first fire, and if too light go over with a thin wash of Ruby Purple or Yellow Brown in the second fire.

Keep the leaves strong in color around the most prominent bunch of fruit, shading to delicate blue greens and greys at end of twigs. Background should be applied in

second fire with Ivory Yellow and Turquoise Green, shading to green greys and a dark green around stems at the edge of dish.

A dash of bright yellow under the leaves directly to the left of large bunch of cherries will greatly improve the background, as will also some of the cherry color thrown over the shadow bunch above. In third fire strengthen shadows, add detail and darken background.



EXHIBITIONS

THE exhibition last month of flower studies by Mrs. Rowan attracted much merited attention. During the brief period they were shown at the Claussen galleries, No. 381 Fifth avenue, they drew many visitors. It was not alone from the artistic, but from the scientific standpoint that Mrs. Rowan's work attracted attention. She has traveled in many countries and visited many lands almost unknown to ordinary

travelers, and the result of her journeyings was displayed in her careful studies of the flora of the world's strange places. In many cases plants and flowers were reproduced with microscopic detail, showing a great deal of work. Such a collection as Mrs. Rowan's properly belongs to a natural history museum or to the great universities.

The annual exhibition of paintings by Chicago artists has commenced at the Art Institute.

An exhibition of recent works of Monet was held at the galleries of Messrs. Durand-Ruel.

The second annual sale of antique Chinese porcelains from the art house of Thomas B. Clark commenced February 12th. Rare examples of Han, Sung, Ming and Corean potteries were sold.

The first portion of the rare collection of old china and antiques formed by the late Arthur True will be exhibited at the Knickerbocker Auction Rooms February 20th, the sale commencing on February 24th.



TREATMENT FOR PASSION FLOWER—MISS MARY H. STICKNEY

FOR first wash of flowers use Violet No. 2 and Baby Blue for light shades, for deeper tones use same color, but a little heavier. Calyx, Royal Green with Lemon Yellow on ends. For second fire use Royal Purple with Banding Blue for

dark tones of flower. For leaves use Royal Green, Brown Green, Lemon Yellow with Violet No. 2, for darker shades. For background the same colors can be used with good effect.



ROYAL COPENHAGEN

Mr. C. J. Liisberg

MODELED FIGURINES AND ANIMALS

COPENHAGEN PORCELAIN.

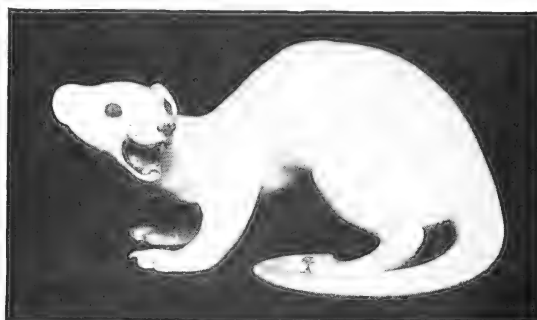
THE modeling of figurines, ornamental pieces, etc., has been attempted by many important factories both on the continent and in England in the eighteenth and nineteenth centuries. The old figurines of Dresden, Sevres, Chelsea,

and the addition of many new charming models by celebrated sculptors of our time. In a different style, but not less attractive, are the exquisite modelings of animal forms made at Copenhagen, which are the subject of our illustrations. The body is that fine hard porcelain with touches of color, mostly different shades of blue, green and grey, which is so charac-



ROYAL COPENHAGEN

Mr. Chr. Thomsen



ROYAL COPENHAGEN

Mr. C. F. Liisberg

Derby, Bristol porcelain command to-day very high prices and even the cruder ornamental pieces of the common Staffordshire pottery of the last part of the eighteenth and beginning of the nineteenth century are much sought by collectors.

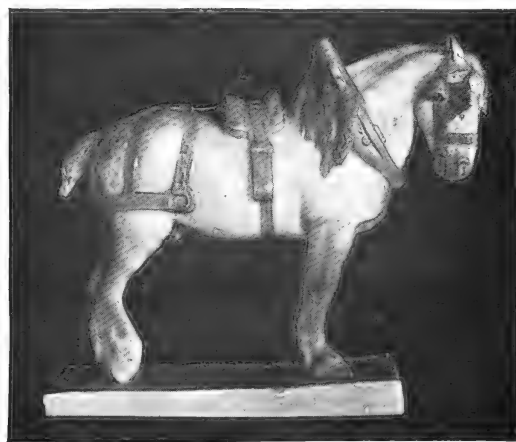
For the skilled potter artist there is evidently a fascin-

ation about this modeling work which brings the potter's art close to that of the sculptor and is a pleasant diversion from the decoration of vases. Here decoration is nothing, the charm lying in the delicacy of the modeling, the expression of the lines and the faithfulness to life. Among the modern factories which have revived this special art, Sevres comes first with the reproduction of the famous old biscuit figurines



ROYAL COPENHAGEN

Prof. R. A., Arnold Krog



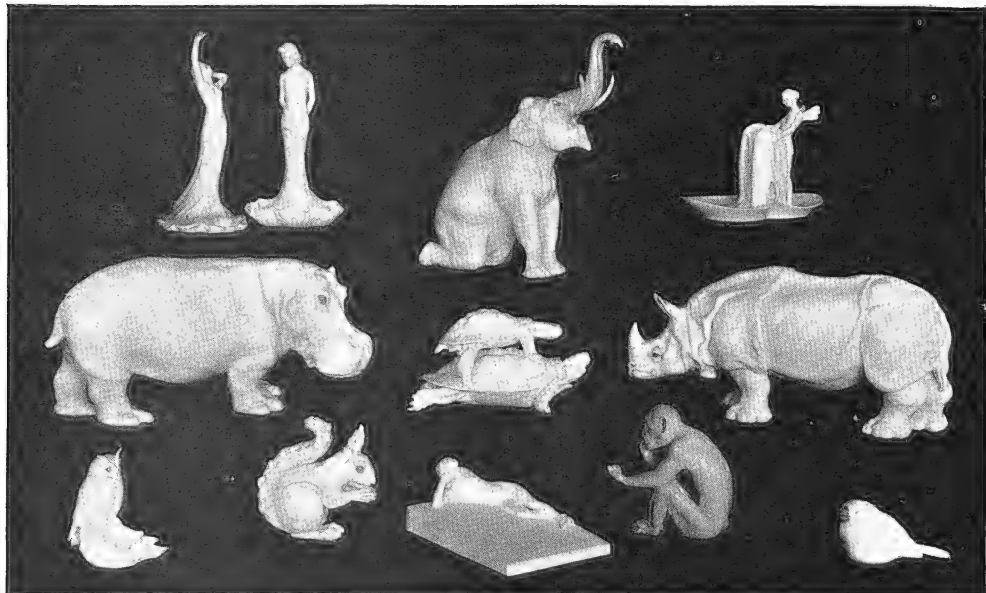
ROYAL COPENHAGEN

Mr. C. T. Bonnesen



BING & GRÖNDAHL

Mr. Ingeborg Plockross Mdme. A. M. Carl Nielsen Mr. J. Dahl Jensen



BING & GRÖNDAHL

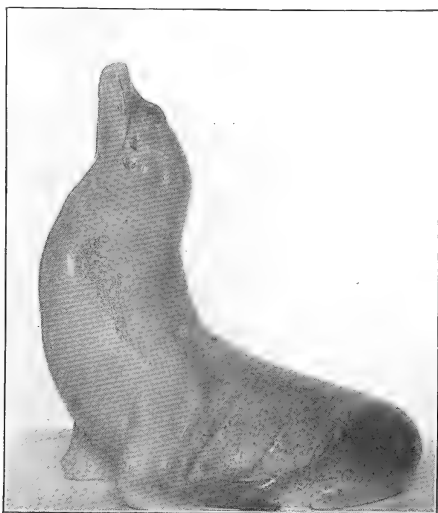
Mr. J. Dahl Jensen



ROYAL COPENHAGEN

Mr. E. Nielsen

teristic of the Copenhagen ware. The few illustrations we give show how these little ornamental pieces are true to life. Some come from the Royal Copenhagen Works, some from Bing & Grøndahl. Both potteries have been mentioned before in this Magazine and their porcelains illustrated, but it is the first time that we give reproductions of these unique



ROYAL COPENHAGEN

Mr. Theodor Madsen

ornamental gems. While the modeling of human forms is occasionally attempted, especially by Bing & Grøndahl, animal forms are evidently the favorite study of the Copenhagen artists, and in the perfection of workmanship their productions remain unsurpassed.

Over seven hundred bottles and vials were taken from an apothecary shop that was unearthed in the excavations in Pompeii recently. Most of them were of singular form, some being fashioned to resemble certain animals, and it was thought they were used to contain drugs or potions associated with the animal portrayed. In one which was hermetically sealed, there still remained about a gallon and-a-half

of a dark liquid which was turned over to chemists who are now making an analysis of it.



LEAGUE NOTES

At the annual election of the New York Society of Ceramic Arts at the Waldorf-Astoria on the third Monday in January, the officers of the previous year were re-elected with the exception of the exchange of the name of Mrs. T. M. Fry to that of Mr. Marshal Fry. The following is the list of officers: Mrs. L. Vance-Phillips, President; Mr. Chas. Volkmar, First Vice-President; Miss M. Mason, Second Vice-President; Mr. Marshal Fry, Jr., Third Vice-President; Mrs. Lois Andresen, Recording Secretary; Mrs. Elias S. Osborn, Recording Secretary; Mrs. Evelyn S. DeWitt, Treasurer.

At the quarterly meeting of the Duquesne Ceramic Club of Pittsburgh, it was decided to award the three medals annually given by the Club as follows: Gold—To conventional design (plate border), based on original drawing from nature of Morning Glories or Cyclamen. Silver—Best head or figure. Bronze—Best flowers from nature. The annual exhibition for 1902 will be held in the Carnegie Art Gallery in April. Opening reception on the evening of the 23d, exhibition to remain open during the week.

The February meeting of the Brooklyn Society of Mineral Painters was held on the 5th of the month at the residence of the President, Mrs. Worth-Osgood, 402 Madison street. The subject for papers was "Emphasis and Centralization." Mrs. J. H. Havens made some very interesting remarks on the subject. The club has just begun a course of drawing under the instruction of Miss Cornell, Mr. Arthur Davis, assistant. This club is not limited to club members, and is proving of great interest and instructive value to those engaged in it. Miss Johnson of the National League of Mineral Painters, with which this Society is connected, explained more fully the plan for the medal competition, which has already been noted in the KERAMIC STUDIO. At the January meeting, Miss Montfort of the National League, addressed the club on the subject, "Ceramics at Buffalo," illustrating her talk with specimens of the new Rookwood, also specimens of Grueby, and the underglaze of Miss McLaughlin, and some pieces of Mexican and Indian ware.



IN THE STUDIOS

Our subscribers will be sorry to hear of the heavy loss which our friend and contributor, Mrs. Maud Briggs Knowlton, has suffered in the fire of the Kennard Hotel, Manchester, N. H. She was the oldest tenant of the Kennard, and her studio was filled with choice china, water colors and bric-a-brac. Not only was her insurance very small, but even if the lost articles had been fully covered, the loss would remain very great, as many could not be replaced, the sketches made during her trip abroad last summer, the designs which were the accumulation of ten years' work, her pictures exhibited in New York and elsewhere, and the many things which every artist prizes much above their money value.



IN THE SHOPS

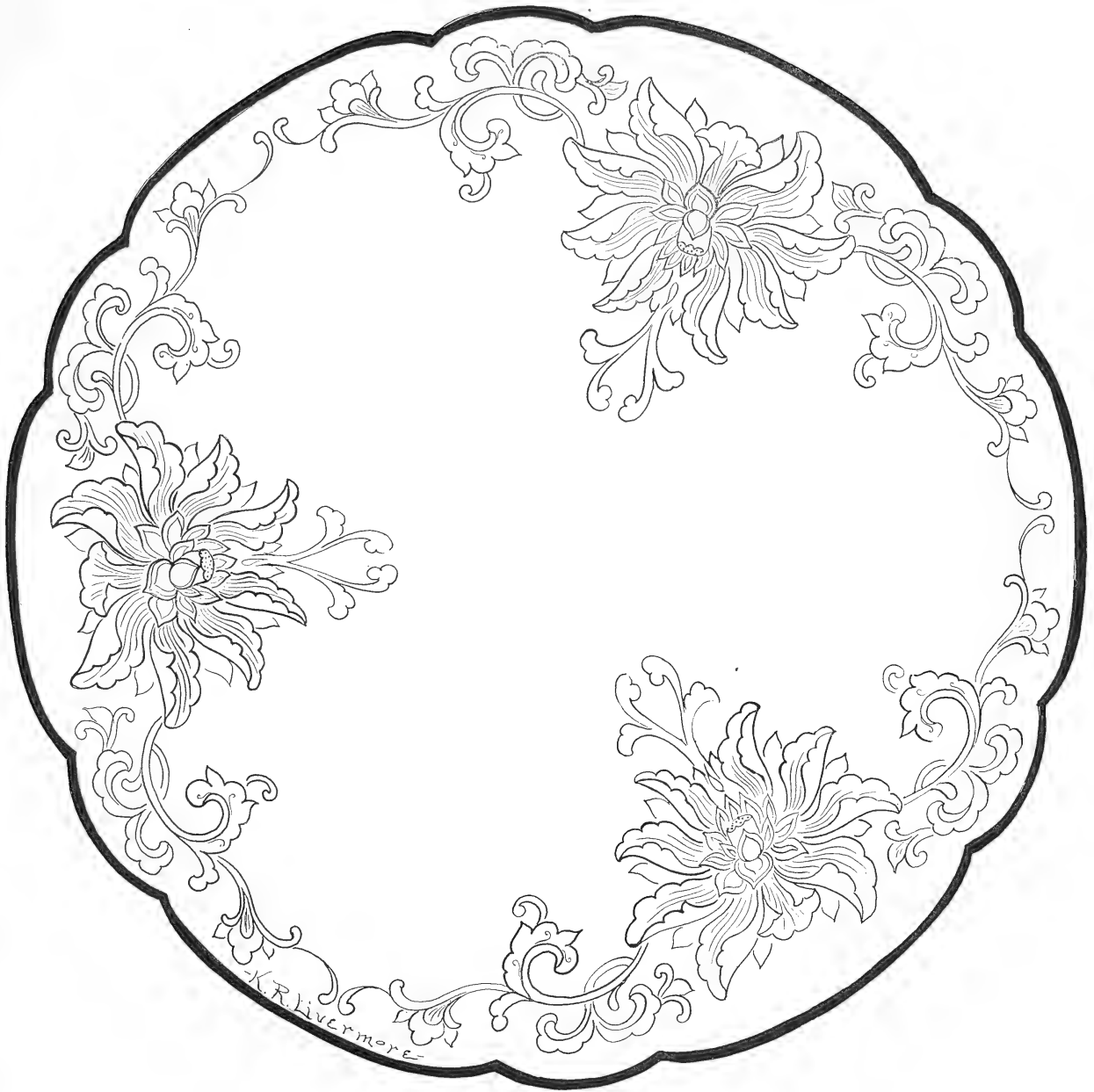
We have just received the complete and interesting catalogue of A. Sartorius & Co. for colors, lusters and all material needed both by overglaze and underglaze decorators.



MARCH, 1902.
SUPPLEMENT TO
KERAMIC STUDIO.

ROSE IN VASE—MRS. RHODA HOLMES NICHOLLS

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KERAMIC STUDIO PUBLISHING CO.,
SYRACUSE, N. Y.



CHINESE PLATE—KATHERIN LIVERMORE

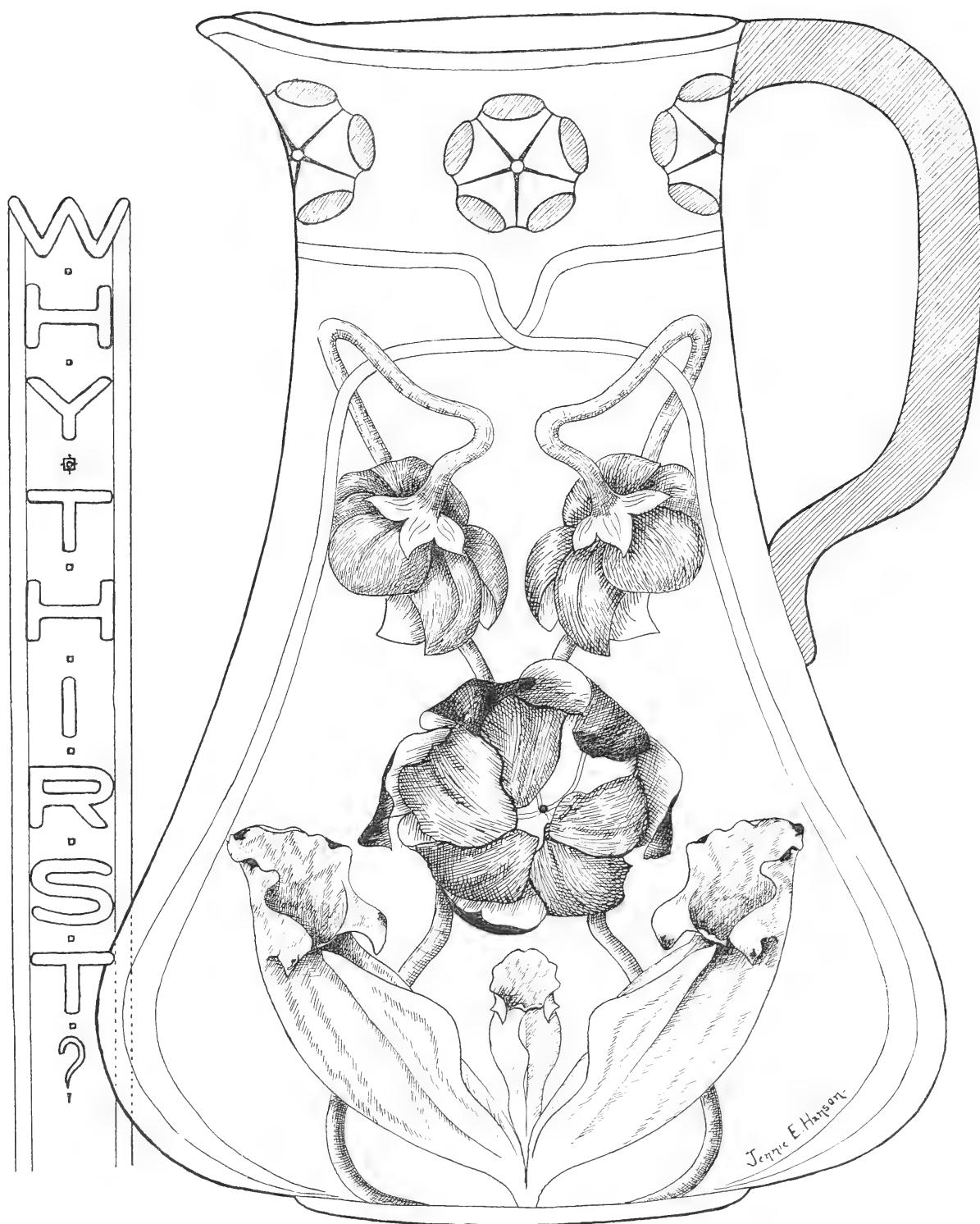
THIS is very effective carried out in pink and green enamels. First fire—Outline the design in Gold, either using raised paste or a flat outline. Second fire—For the lightest green use Aufsetzweis and one-eighth Flux toned delicately with Apple Green, Mixing Yellow and a touch of Black.

Darkest Green—Apple Green, Mixing Yellow, Brown Green and Black with one-eighth Aufsetzweis, an intermediate tone is obtained by mixing the two shades.

For the flowers use three tones of pink, using Hancock's Carmine for toning the enamel, as this is the *only* carmine which gives the yellowish pink used by the Chinese.

Introduce a little of the light green around the edges of the little inner petals and the center form.

When covering small surfaces—as in the green scroll forms—thin with turpentine only; but for large spaces—as in the flower petals—add a little Copaiba.



PITCHER (PITCHER PLANT)—JENNIE E. HANSON

PITCHER (PITCHER PLANT)

Jennie E. Hanson

THIS curious June plant whose leaves are often found by its admirers filled with water, and in whose depths are found the drowned insects who ventured in, is worth studying. Beautifully red veined leaves are the rule, though sometimes it is seen all green. The stems have more of the red toward flower end. The petals are quite dark on outside, needing Ruby, Deep Red Brown and Brown No. 4. The inner curved petals are lighter, omit the brown. The inside of all petals is of a cool light green.

So much for the colors of nature. For conventional

treatment, one of many ways would be to use deep rich blue greens. Say top band, front panel and handle of Night Green and Dark Green No. 7 or of Shading Green put on rather heavily with a brush. All other spaces of Night Green put in evenly with pad.

Letters, bands, top and bottom of border and around panels of Platinum, for a change. Continue the monochrome effect in flowers by using varying tones of colors mentioned, preserving the same relative values as in design.

For a warmer scheme, warm browns worked up lightly and put away a few hours to set a little and then dusted all over, fired and same colors used in second fire, would have a pleasing effect. Use no metal in this treatment.



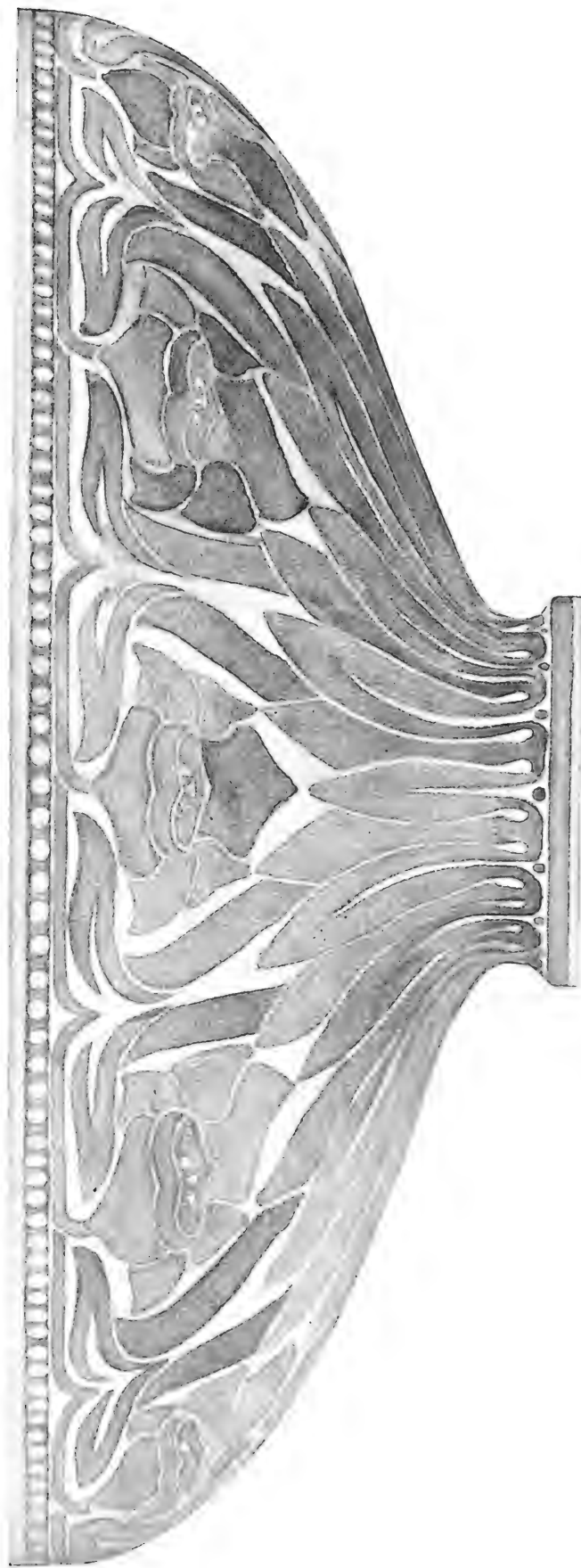
BUTTERCUPS—MARY ALTA MORRIS

THESE flowers are quite yellow with very glossy petals. Paint in with Albert Yellow, shade with Yellow Brown and Brown Green in center; using more Yellow Brown for flowers in shadow. The stamens are in Yellow Brown; take them out light against a dark petal and paint them in darker in contrast to the light petals.

The back view or under side of petal is much lighter; use Lemon Yellow, shade with Grey for flowers. Keep high lights on main flowers sharp and clear. For the leaves use

Moss, Brown, Shading and Deep Blue Greens. Blending background from a ivory yellow into violet above the flowers; into the greens and browns at the base.

In retouching use Grey for flowers for some of the more delicate shadows on petals. Strengthen shadows in center under stamens. Add a touch of Violet of Iron with Yellow Brown for strongest accents on stamens. Keep the main flowers bright and clear in color, and those on the outer edges light, melting into the background as it were.



CONVENTIONALIZED NARCISSUS DESIGN FOR SALAD BOWL—MISS CLEMENTS

THE COLLECTOR

A PUZZLING SERIES OF DARK BLUE

THE maker of this series is unknown. So far as we know no maker's mark or names of views have been found on pieces with this border design, and it remains one of the most puzzling series of dark blue. Pieces have a soft, fine glaze and are of a rich dark blue.

Our illustration No. 1 is generally called "Cadmus." Mr. Halsey, speaking of this plate, says: "Another view evidently showing the Cadmus while lying off Staten Island. In the distance appears a boat dressed with flags in honor of Lafayette." Mr. Barber does not seem to consider the plate as an American view, as we find only the three Cadmus plates with shell border in his list of historical pieces. Unless a mark is found there will always be much doubt and discussion about this view, as about all the other views of this series, but collectors will undoubtedly keep calling it "Cadmus."



No. 1—9-inch plate known as "Cadmus"
From Early New York on Dark Blue Staffordshire by R. T. H. Halsey.
By courtesy of Dodd, Mead & Co.

Our second illustration is a cup and saucer called by collectors and dealers "B. & O. R. R. Cup." We do not find it either in the Barber or Halsey lists of historical pieces, and they evidently consider it as simply a view of an old locomotive and car, probably English.

Illustration No. 3 is known as "Fulton Steamboat Plate," nobody knows why, and it is considered to-day as an English view, not only by authorities, but by most collectors.

Are all the views of this series views of American or English boats, locomotives, etc., are some of them American, some English? The safest solution of the question is undoubtedly that adopted by Mr. Barber, who leaves the whole series out of the American list. The so-called B. & O. R. R. cup for instance may have been intended to represent an American railroad. But who can say so positively? We reproduce here some views of the first railroads in this country. It will be noticed that the passenger car on the cup bears a close resemblance to the car of the Mohawk & Hudson R. R. However, the first English cars had also the stage coach shape and the carrying of baggage on top of the coach was as much an English as an American custom. The locomotive on the cup is of the English type, but the first locomotive used in this country, the Stourbridge Lion, was English. On the B. & O. R. R. plate with shell border by Wood, the locomotive is also of English type and has not the slightest point of resemblance to the "Tom Thumb" used in the B. & O. R. R. experiments. However this plate was

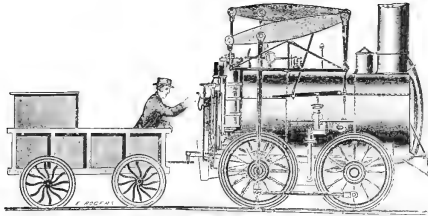


TREATMENT OF SALAD BOWL

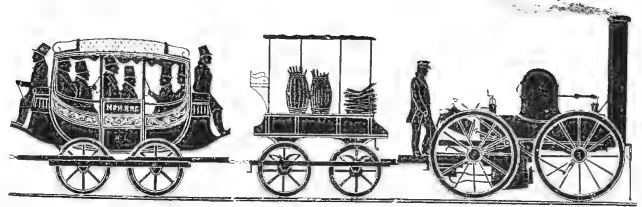
Miss Clements

THIS design is very pleasing carried out in Copenhagen Blue on a white ground. Another appetizing treatment would be to make the flowers in Pale Yellow, the leaves in Grey Green. To accomplish an even flat tone blend the color with a silk pad, cleaning out the design with a bit of cotton wool on a stick. This design would also be effective in different shades of gold on a white or cream ground, with or without outlines in black or brown. Any monochromatic treatment would be suitable.

One hundred and ten of the three hundred and forty costly reproductions of Pompeian bronzes recently presented by Andrew Carnegie to the Carnegie Institute have already arrived in Pittsburg. The rest are being made by a firm in Naples, who expect to complete the set in the course of the next year.



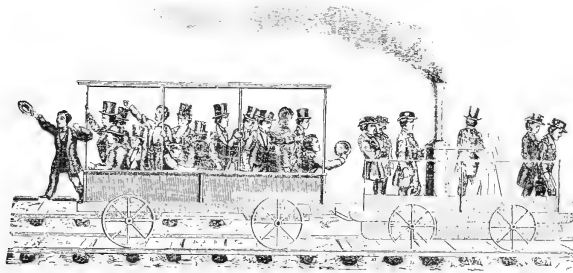
"THE STOCKBRIDGE LOCOMOTIVE"
First locomotive used on an American track, imported from England, tried on August 8th, 1829, near Honesdale, Pa., upon the first tracks of the Delaware & Hudson R. R.



"THE DEWITT CLINTON"
Locomotive and part of first train of passenger cars ever run in the State of New York on the Mohawk & Hudson Railroad. First trip August 9th, 1831. From "History of the First Locomotives of America from Original Documents, by Wm. H. Brown."

marked on back by E. Wood & Sons, "Baltimore & Ohio Railroad" and is not a matter of discussion.

It will be well to remember that drawings used by old Staffordshire potters were often inaccurate. We find many proofs of this in the dark blue ware, and it seems to have been



"THE TON THUMB"
Trial of Peter Cooper's locomotive "Ton Thumb" on the horse car tracks of the B. & O. R. R. on the 28th of August 1830. From "History of the First Locomotives of America from Original Documents, by Wm. H. Brown."

especially the case with views of old steamboats, railroads and ships. A striking example of this inaccuracy is found on the Landing of Lafayette plate by Clews, which we do not reproduce, as every collector knows it. On August 16th, 1824, Lafayette made his triumphal entry in New York on the steamboat Fulton escorted by a fleet of boats, among which was the famous Chancellor Livingston. The two steamboats with three masts shown on the plate were then probably intended for the Fulton and the Chancellor Livingston, the Fulton being the boat on the left of the plate, dressed with a number of flags. A look at the illustration we give of the real Fulton, which had only one mast, will show how inaccurate were the drawings used by Clews. The small steamboat without masts in the foreground of the plate, ahead of the Fulton, shows another incorrect drawing, as there were at that time no American steamboats without masts. This boat is generally supposed by collectors to be the Nautilus, but the

Nautilus, the first experiment of Robert Fulton, was built in France and tried on the river Seine on August 8, 1804. We find no record of an American built Nautilus. The fleet of steamboats on the Hudson comprised in 1816, besides the Fulton and Chancellor Livingston, the following boats, all built under Fulton's supervision: Car of Neptune, Fire Fly, Hope, Perseverance, Richmond, Olive Branch and North River; the latter was formerly the Clermont, built in 1807, Fulton's first American steamboat. In 1821 the Connecticut was added to the Fulton and Chancellor Livingston for packet service on Long Island Sound, and in 1826, the Washington. All these boats had masts, most of them two masts. The Boston, which was the first steamboat built without masts, was put in service only in 1831.

This shows that not only during Fulton's life, but many years after his death, which occurred in 1815, before the Chancellor Livingston, his last and greatest effort, was completed, the use of masts and sails was considered necessary to accelerate the speed of steamboats. It is then difficult to see why collectors have called our illustration No. 3 "Fulton Steam-



No. 3—10-inch plate known as "Fulton Steamboat" from the collection of Mrs. Fred Yates, Rochester, N. Y.



No. 2—Dark Blue Cup and Saucer, called "Baltimore and Ohio Railroad."

boat plate." There is a strong objection to classifying this view as American. The landscape looks suspiciously English; nothing in the high cliff surmounted by a lighthouse suggests any part of New York Bay or Long Island Sound. The boat does not even fly the American flag, which has been so freely used by makers of dark blue ware, and in so many unexpected ways, that its absence on a boat which would have been intended to be American looks remarkable. However, it must be said that altogether too much importance has been attached by collectors to the meaning of the American flag found on so many ships on dark blue Staffordshire. This

ware, English as well as American views, was almost exclusively made for the American market, and the Staffordshire manufacturers were naturally anxious to make it as attractive to the American public and as salable as possible. In most cases the American flag has probably no other significance. Not only is it found on many views of ships in foreign ports (View of Liverpool, View of Dublin, Yarmouth, Christianaburg, Gold Coast of Africa, etc., shell border, by Wood), but on views in which the presence of an American ship seems impossible, for instance, the York Minster plate with fruit and flower border, which will be illustrated in one of our next issues. A steamboat is shown in the foreground flying the American flag. What could an American steamboat be doing on a small inland river, in the center of Northern England, far from the coast? And how shall we explain the flags on the lot of small racing boats shown on the Wood piece called "East Cowes, Isle of Wight," long before Americans thought of challenging for the cup. No less strange is the flag in the view reproduced on cover of February *OLD CHINA*. "A ship of the Line in the Downs." If it was not for this flag nobody would hesitate to interpret the expression "Ship of the Line" as applying to an English war-ship. But even if the flag stamps this war-ship as American, is this a reason to place the view in the American list? The Downs are in England and the view is English, whatever the nationality of the ship.



THE FULTON, 1814

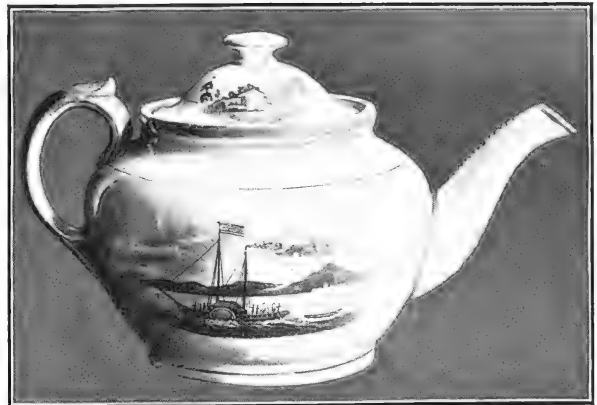
THE CHANCELLOR LIVINGSTON, 1815

Reconstructed from original documents.

From "Past and Present of Steam Navigation on Long Island Sound," by Henry Whittemore, author of "History of Steam Navigation in America," and other historical works.

In the absence of marks, and in view of the inaccuracy of drawings used by old English potters, it is a hopeless task to try to give names to all views of this kind. It is more than probable that in most cases no special view was intended. Ships, steamboats, railroads were used for decorative purposes; they had of course the general features of ships, steamboats and railroads of the time, and these features were probably made as American as possible, but there does not seem to be the slightest reason to believe that special well known boats or trains were meant. If such had been the case, we would find more of these views marked. In dark blue the B. & O. R. R. of Wood remains an exception to the rule and is marked, probably because it was exceptionally intended to be a special view; in light blue the Schenectady & Albany R. R. illustrated on our cover is another exception.

All these unmarked views have their historical interest, and their place in a collection, whether American or English. But they ought to be listed apart as general views of early steamboats, ships and railroads, until marks are positively found to identify them. Chances are that marks will never be found for most of them. In this special list it would seem wise to include the three so-called Cadmus plates with shell border by Wood. It is claimed that one of these plates has been found marked, but to our knowledge no positive proof of the fact has been produced so far.



Leeds Tea Pot, by courtesy of Arthur True & Co., New York.

TWO ODD TEA POTS

In connection with the preceding article, the reproduction of these tea pots with views of old boats may prove interesting. The first illustration is of a very fine Leeds tea pot, which we reproduce by courtesy of Arthur True & Co. of New York, the owners, who think it represents the Fulton Steamboat. Anyway, the steamboat flies the American flag, and on this ware which was not specially made for the American market, and on which American subjects are only occasionally found, the presence of the flag may have more significance than it has on the dark blue Staffordshire. It will be noticed that what appears to be a second mast is in reality the smokestack, judging from the volume of smoke which pours out of its top. So that the boat has only one mast, and has at least this exceptional feature of the Fulton. The tea pot shows unquestionably all the characteristics of the Leeds paste, quite different from the Liverpool and Staffordshire pastes, but who can say positively what special boat, if any, the view was intended to represent?

The Chinaman who decorated the Lowestoft tea pot, our second illustration, did probably his best to give a reproduction of an American ship, but we will leave to some imaginative collectors the task of naming the ship. The only thing which is easily recognized is the American flag. It is a fine specimen of so called Lowestoft, one of the many interesting pieces in a collection of over 1400 tea pots.



Chinese Lowestoft Tea Pot, from the Collection of Mrs. H. F. Brownell, Providence, R. I.

PYROGRAPHY

All designs for Pyrography should be sent to Miss K. Livermore, 1010 Chapel St., New Haven, Ct., who has charge of this department and will answer inquiries in the Magazine.

TREATMENT FOR FLEUR DE LIS

Katherin Livermore

BURN outlines—For lower background burn deep lines, following general outline of ornament, upper background stippled. Stain upper petals of fleur de lis a blue purple, the lower ones red purple (Mr. Aulich's flower supplement in September number is an excellent guide). Stain leaves green. Keep the coloring very delicate.

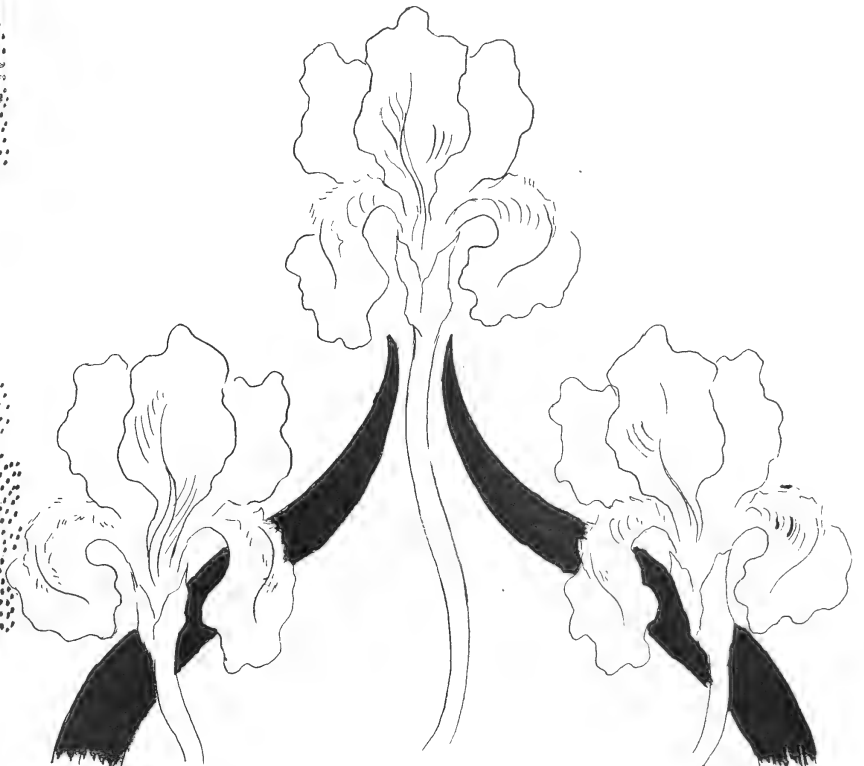
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LEATHER—(Continued)

Maude Crigler-Anderson

PERFORATED LEATHER. Striking effects in perforated leather are gained by cutting out design with sharp pointed knife and burning edges. This requires a ground of another color beneath open spaces, which may be another shade of leather, velvet, felt or lustre on leather. The top or perforated piece may be left plain or decorated with many background strokes or a small repeat in conventionalized ornamentation, or very small perforations made with tiny punch. It can be lined, stippled, dotted or finished in endless ways. Perforated leather is especially adapted to pillow tops, library table covers and mats and opera bags, or monograms.

APPLIED LEATHER. This is leather cut in various designs and applied with glue to a leather of another shade or kind. Stamp or trace desired design upon your leather, proceed to stain, paint or burn it (according to direction given for each), let work thoroughly dry, then cut out design with sharp scissors to insure clean cut edges, and apply to ground of another leather with glue. Should the design be simply burned and applied, burn over the edges again after glue is set and dry, allowing the point to touch the ground leather as



you proceed. If flowers are used for the design, they may be stained in natural colors by using white leather, or the blossoms cut from a leather their natural shade, leaves the same. For example, cut geraniums or poppies from red leather, shade with point or stain as desired, cut leaves, stems, etc., from green leather, shade as desired, then place all together on the ground leather, joining carefully. Conventional designs in one or many colors, shaded with paint and applied, make a gorgeous treatment for an endless variety of articles. Flowers simple in form, as the single rose, poppy, fleur de lis, dogwood, pansy, geranium, or nasturtiums are good examples for this style of work. Monograms can also be beautifully applied. Flat articles are best for application of ornament to leather.

HELPFUL HINTS. Brown India ink (liquid) may be used to advantage for very fine lines, closely resembling those burned with the point. Black, red, purple, blue, gold or silver ink can be used with beautiful results.

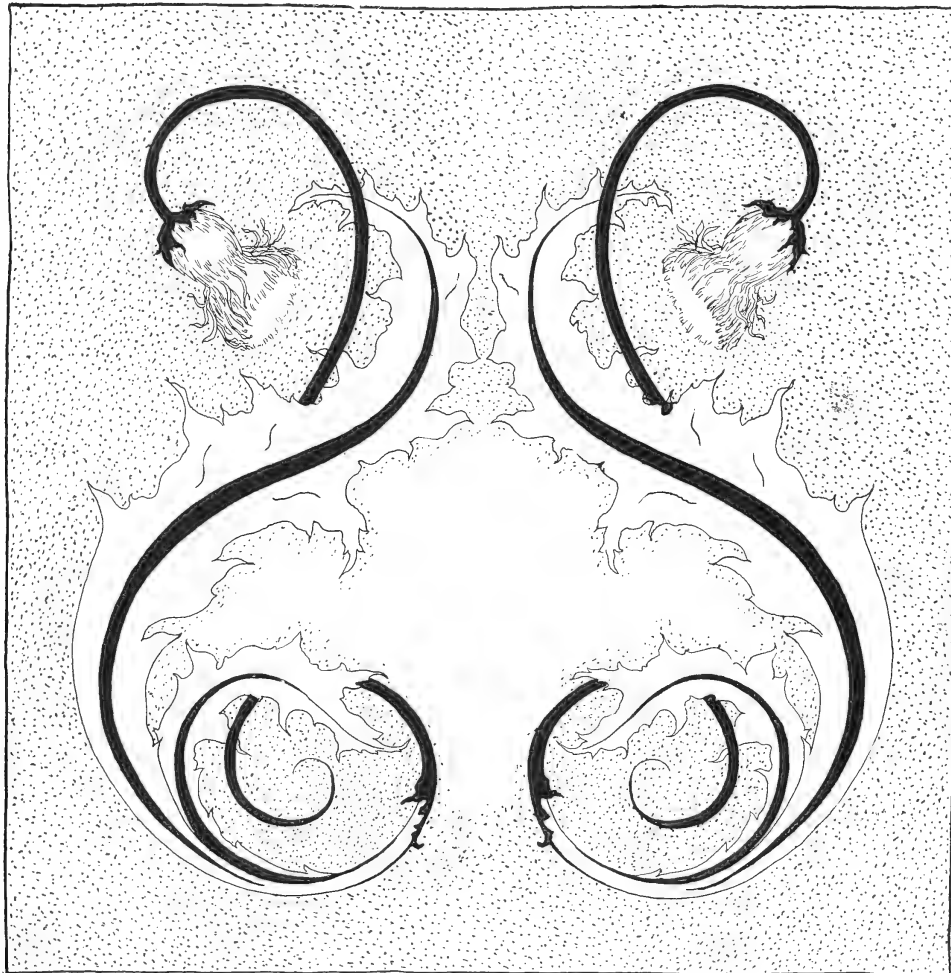
There is also a white ink which can be used for decorating dark grounds, or for the little figures stained in black, when some special feature or cross line must be designated. Heads with flying hair or masks stained solid black and traced here and there with white or gold ink are very effective for small articles.

The tube water colors can also be used for small spaces and may be finished when thoroughly dry with a thin wash of Pyrography Varnish to prevent scaling.

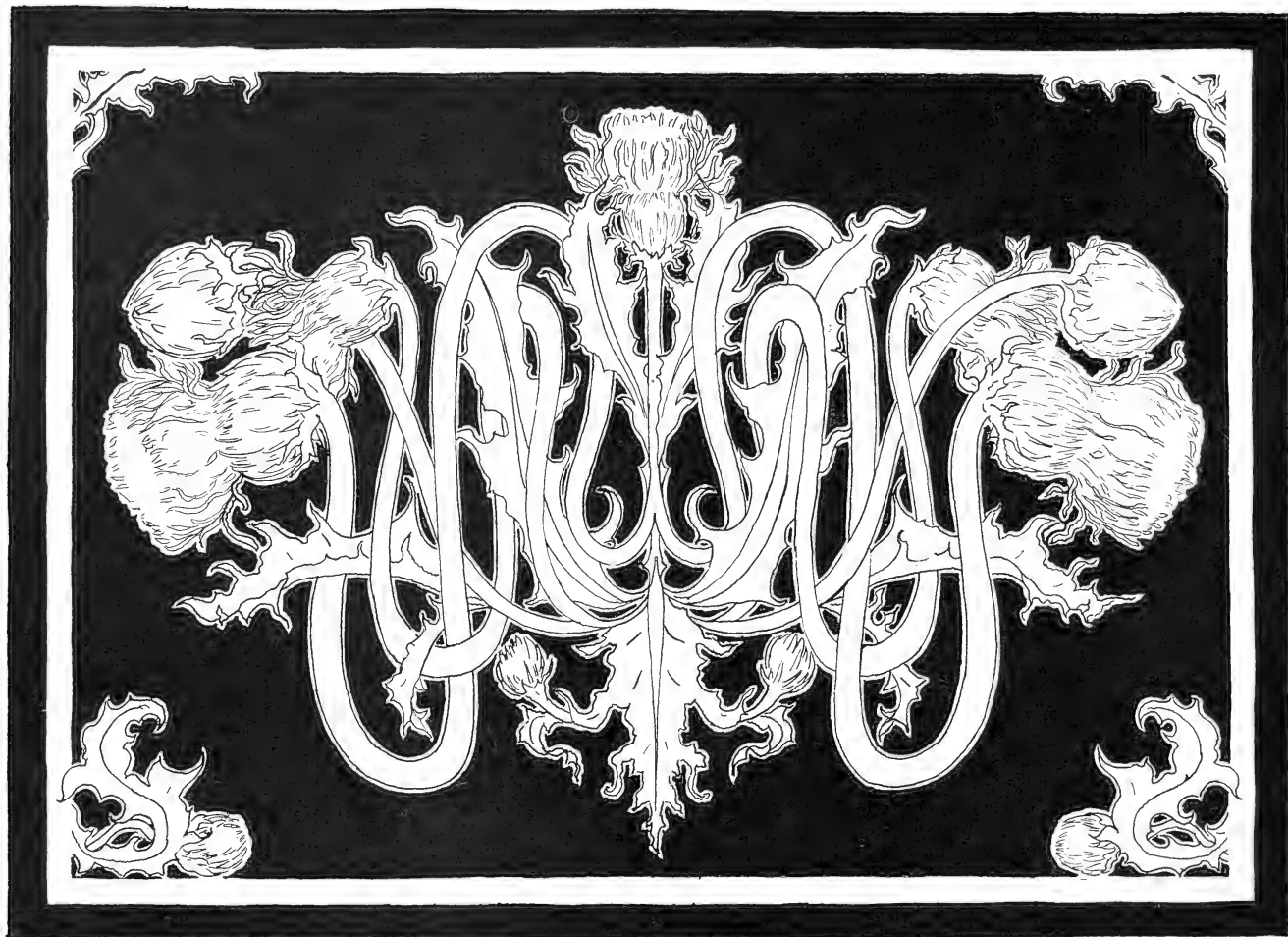
Water color is not practical for large spaces or pliable articles—rather for book-backs or articles tightly stretched, as wall panels in leather.

Twisted and plaited cords, tassels and fringes can be made from odd scraps of leather or felt. Wooden moulds in various shapes serve as top piece of tassels when wound with finely cut strips of leather.

Punches, pinking and various shaped cutting irons and metal stamps are useful in the making of small leather novelties.



A. W. Sloan
1. 1901



THISTLE DESIGN—MRS. A. W. SLOAN

TREATMENT OF THISTLE DESIGNS

K. Livermore

THESE graceful thistle designs should be carried out as represented, burning the outlines, then putting in the backgrounds; in the dark ground use any of the heavy background strokes—in the lighter, simply stipple with sharp point; next add the delicate markings in the blossoms. If color is desired, keep the leaves in grey-green and the blossoms in red-purple tones.

TREATMENT FOR PASSION FLOWER (Page 241)

Cora Stratton

THE outer petals of the flowers alternate light green with creamy white showing through a fringe of Violet No. 2. For centers use Violet No. 2 for first wash, and second firing wash lightly with Royal Purple. Stamens, Royal Green. Pollen, Lemon Yellow. Leaves, Royal Green and Brown Green with the strongest touches of Shading Green. Background, Brown Green and Royal Purple blending into Violet No. 2 and Lemon Yellow.

TREATMENT OF ROSE IN VASE—Supplement

Rhoda Holmes Nicholls

THE study of a white rose in a vase, although primarily intended for a water color study, can also be used for china work. The delicate colors of which the white rose is composed can be used with almost any background. The same thing can be said of the leaves. There are few colors that do not harmonize with green—a dull greenish blue would be especially beautiful. The colors to use in painting the rose are Lemon Yellow, Black, a little Rose Madder, a very little Cobalt Blue, and a sufficient quantity of water in the brush is a necessity, as dry painting will never give the thin full quality of the petals. For the vase use Anbucy's Blue, Hooker's Green No. 2, a little Emerald Green, and in the light, Cobalt Blue and Rose Madder. The high lights are better if lifted out with blotting paper when wet, and deepened in the darker side as it begins to dry a little. The horizontal lines in the vase should be put in as the color begins to settle with rather a dry brush. The background is always one of the most difficult parts of the picture. It should be kept wet until the desired color is found, and if it is necessary

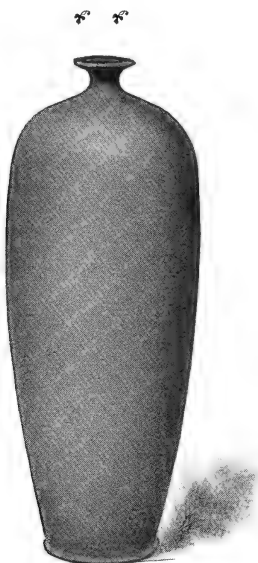
Aut Sloan 1-1901

to retouch it, it should be allowed to dry first and then with a soft brush pass over the surface. The colors to use are Indigo, Brown Madder and Raw Sienna.

MEDIUM FOR POWDER GOLD

Anna B. Leonard

USE equal parts of Balsam Copaiba, Lavender oil and Tar oil; add twenty-five drops of oil of cloves to every ounce of this mixture. (This is also a good medium for powder colors). If gold is used, add two drops of this mixture with two drops of Dresden thick oil, thinning with turpentine. This is all that is necessary when covering paste or for ordinary gold work with liners or with pen, but when a larger surface of the china is to be covered the gold must be held open a little longer, therefore a drop or two more of the mixture is required, just as tinting oil is used, the object of the medium or mixture being to keep the gold open long enough to put on without the brush marks showing. When powder gold is of the best quality it must be used very thin, as thin as a flat wash of paint. Follow these suggestions and there will be no trouble, and if this is not plainly understood write to the KERAMIC STUDIO.



Vase No. 405 Ceramic Art Co. for League Competition.

ANSWERS TO CORRESPONDENTS.

This column is only for subscribers whose names appear upon our list. Please do not send stamped envelopes for reply. The editors can answer questions only in this column.

Mrs. M. C.—The only possible method of blending a tinted color into a dusted color is to take some of the same powder color used in dusting and rub into the tinted color with a brush before it is quite dry. Ruby purple should always be rubbed thoroughly on ground glass before using.

A nick in a piece of china will not develop further in firing unless a weight is placed on either side and possibly not then. You could fill the nick with Aufsetzweis, using one-eighth flux, possibly it will shrink enough to require a second filling up. To mend a broken piece use same Aufsetzweis on broken edge, press firmly together and bind with asbestos cord: if possible, do not wipe off all the enamel that oozes out on the under side as it helps hold. We consider the Aufsetzweis in tubes best for this work, that in powder is not so reliable, we can not explain why, as we do not understand the chemical composition of colors, but possibly the reason is that the proportion of oil is always the same in tube, while the powder is at the mercy of the decorator.

Ordinary white wash is all right for your iron fire pot. No gold put

up for the market is absolutely pure, in fact it wears better with a little alloy. We can not say how much alloy any particular make has. You must judge by the color, which should be quite yellow, and by the amount necessary to make a good appearance; one to two coats, if rightly applied, should be sufficient. In using lustres the brush is dipped into the bottle, otherwise much would be wasted. Wood alcohol is only fit for washing brushes; lustre can be put on and fired at the same time as color, but can not be put on over unfired color. A matt effect is the result of putting lustre over fired color; lustres should have a hard fire. If lustres are used on the same piece with painted violets or roses they should not be too brilliant, light or dark green, yellow, brown or grey blue would be best; flowers do not look well painted in lustres unless treated conventionally.

Your suggestion of a colored study of wild roses or larkspur violets is a good one, unfortunately we can not always get the studies we would like, however we expect to give a color study of wild roses by Miss Jenkins some time in the next four months.

Explain clearly what you wish to know about the charcoal kiln and we will give you all possible information. You will get good brushes from any of our advertisers of art material. They all keep about the same stock.

Mrs. H. V. B.—The recipe for gold is in the September, 1901, number just before Answers to Correspondents. Glass for firing should be Bohemian or Baccarat to be most reliable, though other glass will fire but must be tested before decorating, to make sure.

Mrs. W. A. R.—Moss green is very unreliable on Belleek, firing brown or yellowish, rolling up or cracking if put on thick, and losing its gloss. We gave a very good study of strawberries by Miss Stewart in the May number, 1900, of KERAMIC STUDIO. Can not say whether we shall have one in pen and ink later. Even if your painting oil dries quickly you will find quite a little powder color will adhere if rubbed into the painting thoroughly. Flux used with color gives a higher gloss, too much would fade the color. The ivory glaze and azure glaze are simply colors highly fluxed, which, when dusted over a painting, give a higher finish and hold all together by the uniform tone they give.

We have never heard of egg yellow, if used purely, turning grey or green in the Kiln. Mixing yellow sometimes fires grey green under extreme heat. Would judge that impure color had been accidentally used, or else gases had formed in the Kiln.

To decorate a dozen tea cups with little work but effectively, the best suggestion we can make is to use lustre bands with a design in flat gold over. The lustre in itself is very decorative and easily put on—a light design in flat gold to finish this edge would be all the work necessary. We would prefer ourselves a design in blue monochrome similar to those in Miss Peacock's exhibit in February KERAMIC STUDIO.

Bands of yellow brown lustre with design of some flower taken out in white and outlined in gold would be dainty.

A. A. L.—If you wish to make your fired gold band narrower it would be best to take it off with aqua regia or hydrofluoric acid, first dipping piece into melted wax and cleaning off portion of gold to be removed. It would not be safe to cover band with color. You could cover it with green lustre but, of course, the gold effect would show through. Usually the charge is higher for firing English plates, as great care has to be taken and the risk of breakage is much greater than with French china.

M. P. D.—The reason your paint chipped in the third fire was no doubt on account of its being heavily put on, though why it should chip in the third fire and not in the second is one of those problems of firing not yet explained. It would be dangerous to retouch and fire it, as it would probably then chip in another place. About drying pieces in the oven—it is rather risky when quite wet if the color is heavily put on, otherwise not—but care must be taken that the oven is quite clean, as the moisture or grease from cooking will sometimes settle on the piece and cause the "weeping" of which you speak.

M. H.—You say part of your yellow brown lustre came out light green. The only possible explanation is that in some way your brush must have had light green in it, either it was dipped into the wrong bottle, or was not thoroughly clean. If the fault was with the lustre, it would have all come out light green.

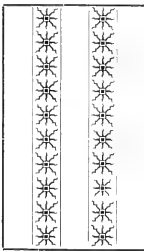
Mrs. L. C. K.—To get the dark metallic effects in lustre, you must rely on two or three fires—dark green, light green or yellow over purple or black or ruby—will produce most of the iridescent colors. To get a bronze effect, the lustre is used over fired and scoured gold. To make an even tinting on a large piece you will have to use a little oil of lavender to keep the color open till it is padded all around with a silk pad. You will have to rely on repeated fires for depth of color if you wish it even. To use raised gold or enamel over the lustre, it is safest to have the lustre finished first, but not necessary. You can work over lustre as over a tint of color.

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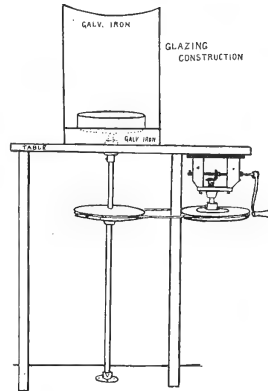
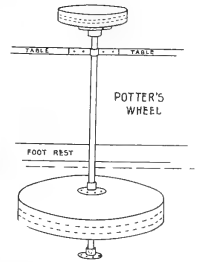
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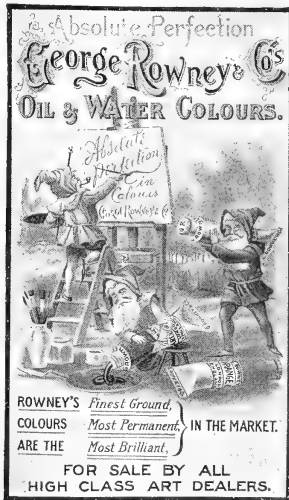


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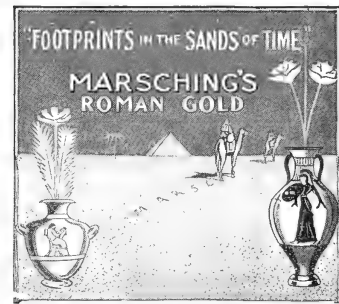
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Syracuse, N. Y.

ESTABLISHED 1789.



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A MONTHLY:
MAGAZINE:

FOR THE:

DESIGNER: POTTER: DECORATOR: FIRER:

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Some Leading Agencies of Ceramic Studio.

We take pleasure in mentioning a few of the leading agencies for the sale of the KERA-MIC STUDIO, where, also, subscriptions may be placed:

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KERAMIC STUDIO

Vol. III, No. 12

NEW YORK AND SYRACUSE

April 1902



GAIN we call attention to the designs for ceramic forms made in the art schools or under the instruction of teachers of design, and ask a study of the different character of overglaze and underglaze decoration. While the same *principles* of decoration apply equally to all articles to be decorated, whether rug, table, book cover or vase, the *medium* of expression is so different that a closer study should be given to the materials, surfaces and tools, as well as the purpose for which the object was made.

For instance, many of the designs that we have seen from art schools to be used on *glazed* porcelain, would be charming in underglaze decoration, on heavy pottery, where the design should be broad and effective, and where the fire aids the decorator in causing the colors to run and blend, producing effects chemically that cannot possibly be produced in an overglaze decoration.

When the students work these same designs over the glaze they are confused and disappointed, wondering wherein lies the trouble.

The fault is that the designer has seen in his mind's eye a finished effect on pottery and not an effect on porcelain.

The possibilities of porcelain decorations over the glaze are not understood and the designer must become acquainted with the materials to be used, and express the *same ideas* in a different way.

There is the greatest variety of tools and materials to form any effect or combinations of effects in overglaze so that the same design may be carried out in many ways, giving the idea of an entirely different design each time.

There are all the colors for washes or tints, which give transparency, and there are the matt or dull colors for certain other effects. There are all the colors in lustres, bronzes and gold, which give the metallic and iridescent effects, either dull or brilliant, and then there are the enamels with no limit to their possibilities (and failures), both in flat washes and in high relief.

Then there is the paste for raising gold, which is susceptible of the finest modeling and which can impart to a design the acme of refinement as well as the greatest vulgarity of taste, when not used understandingly.

Therefore in designing for ceramic forms we urge a study not merely of the design in black and white on paper, but of the way in which these materials should be used. The result will surely be a wider and more intelligent range of decorations.

✦

The KERAMIC STUDIO also calls attention to the coming exhibition of the National League of Mineral Painters, and urges each club and member to take an active interest in it, and to send fine representative work that will do credit to themselves and to the League.

The offer of prizes is an inducement to send good designs (March, 1902, KERAMIC STUDIO), and we hope to see the best exhibition that the League has held. That the com-

petitive work must be on certain forms leads us to expect an educational feature hitherto lacking.

✦

We congratulate the Pratt Institute of Brooklyn on its progressive movement in opening a department in ceramics. Under the instruction of Mr. Volkmar, Jr., a class has been formed for the making and modeling of pottery, each member making the forms to be decorated. With Mr. Volkmar's practical knowledge, and with his clay, glazes and pottery works at command, this is an opportunity for those who are near enough to take advantage of it. Mr. Volkmar, Sr., takes the greatest interest in any attempt to further the art of pottery making, and in him students find every possible encouragement. His Pottery is open to students for a summer term.

✦

The competition for designs in black and white is now closed but there is still time to send us china panels in color. We offer for the best two Naturalistic Color Studies, on China Panels 7 x 9, the following prizes: First Prize \$25. Second Prize \$15. Competition closes May 1st, 1902.

✦

In an auction sale at Christie's (London), on November 14th, we notice the following prices for china:

A Dresden porcelain group, six inches high, £37, 16s. Another Dresden group of Lady and Gentleman lovemaking, £84. At Foster's, of Pall Mall, the same day, a pair of famille verte vases, 22 inches high, enameled, panels of equestrian and other figures, £102, 18s., and a pair of Chelsea vases, 13 inches, painted with foliage on red ground, £57, 15s. At Sotheby's, on November 12th, a unique Worcester transfer mug decorated with Masonic emblems, date about 1760, fetched the small sum of £6, 5s. (*From the Connoisseur.*)

✦

Of important sales made lately by private treaty, the most noteworthy is the sale to Mr. Morgan of the collection of Majolica and Limoges enamels formed during many years by Mr. Gavet of Paris. When the famous Spitzger collection was dispersed some ten or twelve years ago, the collection of Mr. Gavet became first in importance for really fine specimens of fifteenth and sixteenth century Majolica and enamels. Mr. Morgan has lent the collection to the South Kensington Museum (London) until its removal to America.

✦ ✦

A WARNING

We wish to warn all would-be subscribers to KERAMIC STUDIO against placing any business in the hands of one Benjamin Johnson, a swindler, who has been working around New York and Boston and vicinity and who is falsely claiming to represent us, collecting money whenever he can do so and making absurd offers of extra color studies and free advertising. Do not place subscription and money in the hands of any but our authorized agents or people whom you know.



PEACH BLOSSOMS—MARY ALTA MORRIS

PEACH BLOSSOMS

Mary Alta Morris

USE Deep Carmine No. 3 for the very pink blossoms, or those not yet full blown, shade in dark part with Ruby. In light flowers add a little flux to Carmine or use No. 1 or 2. Apple Green mixed with Carmine No. 3 will give good grey tone in shadows of light flowers.

The buds are darker than the flowers, and for the calyx use Brown Green in light part, shading into Violet of Iron, then Finishing Brown for the strongest touches and for stems.

The light green leaves should be very fresh and tender looking. Yellow Green, adding Lemon Yellow in lighter tones; Brown Green for shadows, using Shading Green in some of the larger darker leaves.

For the background use Lemon Yellow at top, shading

into Deep Blue Green as it approaches the flowers; blending into Moss, Brown and Shading Green on the left side and about the stems, on the right the Lemon Yellow and Blue merges into Violet, or use Ruby with Blue, taking out the shadowy flowers in the wet tint with the same color. Avoid separate patches of color, but blend the whole harmoniously, dusting Brown Green over Ruby in background if too bright.

In retouching use same colors for main part, and in last painting use a little blue in some of the flowers to vary the pink and white tone. Glaze some of the leaves with Moss Green if too light.

It is always best to keep the greens light in the first painting, and in fact all the high lights of the design, using too little color rather than too much.

Remember delicacy of tone in these fragile blossoms is preferable to heavily painted effects.



TREATMENT FOR RASPBERRIES—JEANNE M. STEWART

THE same colors are used in black raspberries as in blackberries, Banding blue, Ruby purple and Brunswick black with Yellow green, Lemon yellow and Ruby purple in the berries not ripe.

For first fire, wash in berries simply, paying special attention to light and shade, wiping out high lights very carefully. The ordinary green should be used in the leaves with exception of the most prominent leaf, in which the

yellow and reddish brown tones should predominate.

The background, applied in second fire may shade from an ivory yellow to a light grey made of yellow Green, Rose and Banding blue, with a dark green made of Shading green and Brown green in the darkest tones.

Use a little Pompadour with grey in the shadows in third fire. Strengthen background and add detail in third fire also.



FLORIAN WARE

[From the advance sheets of "The Encyclopedia of Ceramics," by W. P. Jervis.]

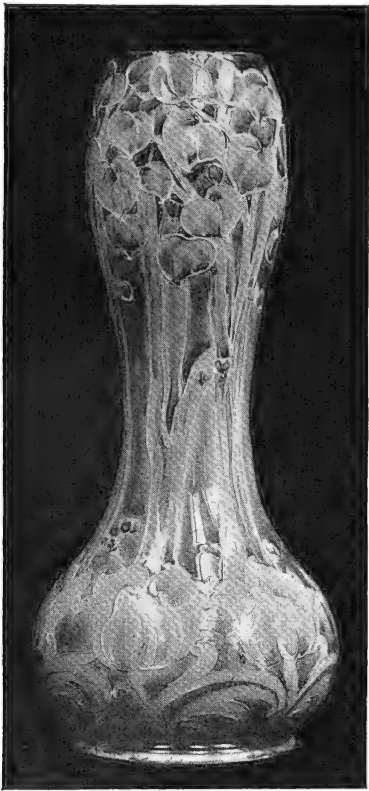


HIS is an arbitrary name given by the manufacturers, Messrs. MacIntyre & Co., Burslem, to the pottery designed by Mr. W. Moorcroft. In its manufacture there has been a return to first principles, as it is all made by the old process on the potter's wheel and the turner's lathe, the more mechanical method of moulding having been rejected, on purpose that as far as is practicable in a commercial project, the individuality of the designer should be preserved, nor is there any use made of other mechanical aids, such as printing the outline, each piece being entirely done by hand. The body is a fine earthenware and on this the artist sketches the design in the raw clay with slips mixed with various metallic oxides, capable of standing the heat of the biscuit kiln. Whilst this means a very limited palette the ware seems to have gained rather than have lost from its limitations, the greys and blues, with their outlines of white, being most satisfying, especially when the coldness is relieved by a few touches of orange. Students from the Burslem School of Art, of advanced experience, are trained to carry out Mr. Moorcroft's designs under his immediate superintendence,

and no piece is allowed to be fired that has not passed his critical judgment. There may be sometimes a slight departure from the lines laid down, but such departures if artistically conceived are welcomed instead of rejected, and it thus happens that no two pieces are exactly alike. Whilst the methods employed have no elements of novelty, Mr. Moorcroft has at the same time so used them as to produce something entirely new and of such a high order of merit as to justify us in classing his work as a distinct advance in ceramics, charming alike in thought and execution. Florian is the inspiration of an artist and the fulfillment of the dream of a potter upon whom the beauties of the pottery of the far East, of Greece and Egypt, had left an indelible impression, and who has succeeded in giving expression with much humanity to some beautiful thoughts in an imperishable material. Our illustrations will give a good general idea of the forms and decoration, but the unsurpassably beautiful colors with their iridescence and charm, their hidden depths



revealed by the fire of the furnace, can only be imagined. Mr. Moorcroft is as yet but a young man, but this initial effort with which his name has been associated leads us to hope for yet greater things. For over one hundred and fifty years no



added precious secret in ceramics has been discovered. Florian ware suggests the question to our thoughts as to whether the man and the time have arrived.

PATE SUR PATE

THE process of decoration known as "pate sur pate" originated with the Chinese. A Chinese vase, with white flowers in relief on celadon ground, induced the Manufacture of Sevres to make experiments with the view of obtaining similar effects. The result was a new style of decoration which has been carried to a high point of perfection by M. Solon, who studied the process at Sevres, but has been connected with the Mintons of England since 1870. We have illustrated in November, 1900, some of the fine vases made by that celebrated artist and reproduce here his most famous production, the Queen's Jubilee vase.

The process of pate sur pate differs completely from the process employed for the production of Wedgwood's jasper ware, in which every detail is pressed separately into a mould and subsequently applied to the surface to be thus decorated. Pate sur pate is all worked by the hand of the artist. By a careful treatment of the various degrees of thickness of clay applied on the colored body of the piece, the subjects are modelled in delicate transparency, standing out from the

ground or gradually blending with it, recalling to the mind the sharp cutting and the mellow tints of antique cameos.

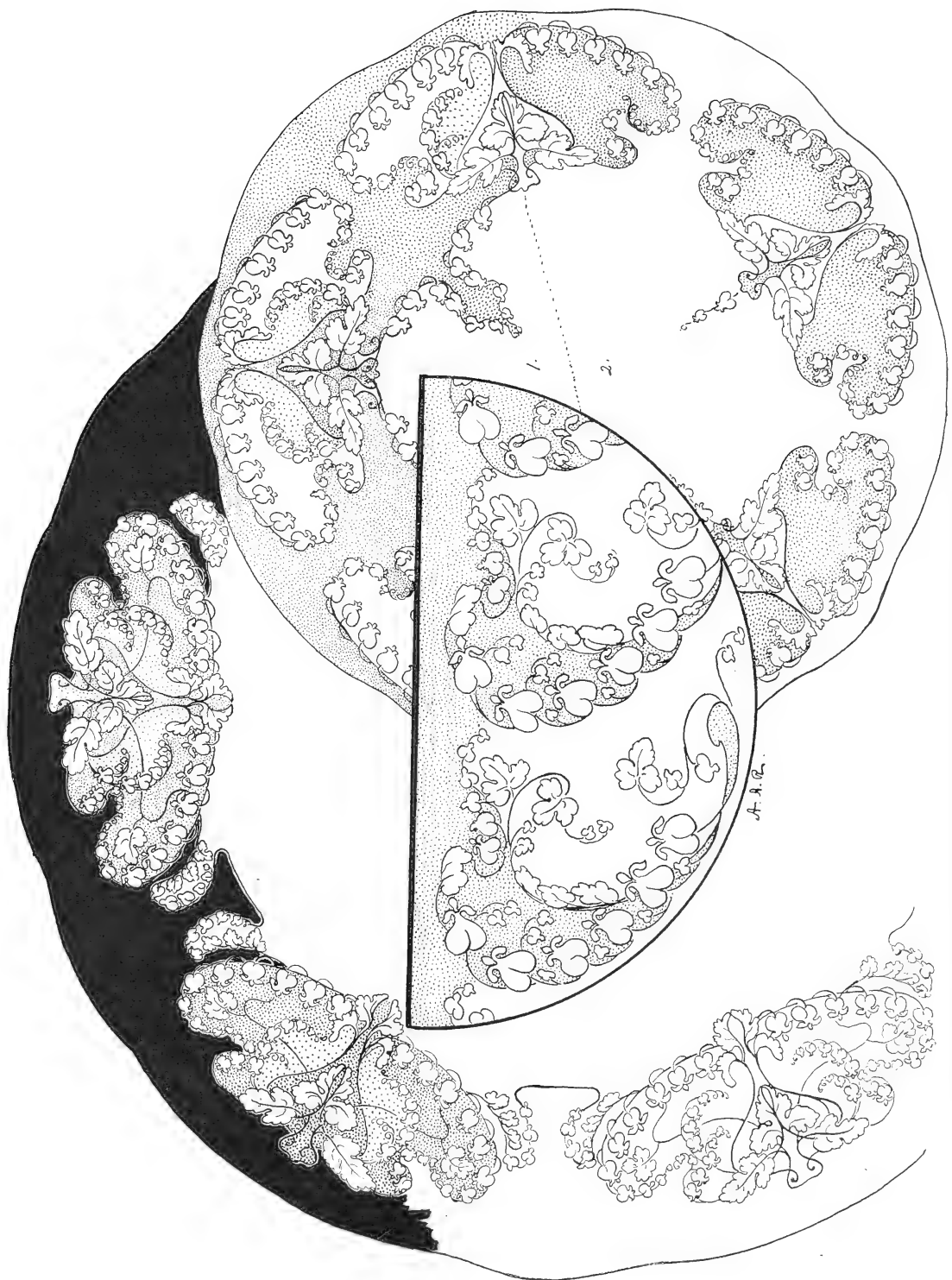
On the plain ground the design is first sketched. Then with a brush dipped in china clay diluted with water, a first coating of white is deposited to delineate the subject. Gradually and always waiting until one coating is dry before applying another, the substance increases, the thinner or the higher reliefs are obtained according to the fancy of the worker, who must be somewhat both of a painter and modeler. He has to sharply mark the minute details which otherwise would be lost under the glaze, to scrape, incise, cut out his work with the metal tool of a chaser, and, before firing, the piece is a real bas relief but without the transparency afterward produced by vitrification.



The vases are formed of clay colored in its bulk by the few metallic oxydes which will stand the high temperature to which they are submitted. In this manner an original is produced each time, each piece of pate sur pate being unique.

The process used now by M. Solon at Mess. Mintons' differs in some respects from the process used at Sevres, particularly in the variety of colored clays used for the body of the vases, the bright red, the dark yellow, the deep black and other colors having never been attempted anywhere else in the bulk of the paste.

Original photographs of figures and landscapes by Mr. Clarence H. White are on view in the art galleries of the Pratt Institute, in Brooklyn.



BLEEDING HEART DESIGN FOR PLATES AND FINGER BOWL—ADELAIDE ALSOP-ROBINEAU
 (Adapted from designs by Miss C. Blackburn, England)

TREATMENT OF "BLEEDING HEART DESIGNS"

Adelaide Alsop Robineau

THESE designs are adapted from designs for lace by Miss C. Blackburn, of England, and must be treated daintily. For the plate design we would suggest a tinted edge of a soft grey green using the color of that name or the grey shade of celadon. Make the dotted background a delicate pink for the space in finer dots and a pale yellow for the coarser dotted space. Put in the leaves and stems with green gold; the flowers with Roman gold. Outline all delicately with Brown 4.

For the finger bowl in glass, ground the dotted space *inside* the bowl with ruby or green stain and carry out the design on the outside in green and yellow gold with or without black outlines. For the saucer or bread and butter plate, tint the ground with Yellow Ochre $\frac{2}{3}$, Brown 4, $\frac{1}{3}$, adding $\frac{1}{3}$ flux. Inside of design tint the white spaces ivory yellow, light, coarse dotted spaces, Yellow Ochre, and finely dotted spaces, Brown 4. Make the leaves a pale green, treat the flowers in flat pink enamels and outline all in brown, or leave the ground white, tinting inside with the Yellow Ochre and Brown 4 mixture carrying out design in same way or with gold outlines. The design would also be very decorative carried out in flat blue and green enamels on a white ground.



TREATMENT FOR PLATE (Supplement)

Anna B. Leonard

THE turquoise color used in bands is composed of Deep Blue Green one-third, and Night Green two-thirds. To this mixture add one-sixth flux to insure a good glaze. Also add a touch of black to tone the color.

For the shades of blue in the blossoms, the same color is used, adding more or less Dark Blue (Lacroix.)

The blossoms, stems and leaves are enamel. First a body enamel is made by using Aufsetzweis two-thirds, and Hancock's Hard Enamel one-third, adding about one-eighth flux to this mixture.

This enamel mixture is then tinted with the blue mixture, making the different shades of blue enamel, according to the quantity of blue used. It must be remembered that the blue or color in enamel fires darker than when it is used alone. The light and dark shades of green are obtained by adding the greens to the mixture of enamel.

To color enamel for the light green shades use Apple Green and Mixing Yellow half and half, then add Brown Green and a very little Ivory Black.

When the darker shade is desired add to this more Brown Green and Chrome Green 3B. Add this to the enamel mixture until the desired shade is obtained, allowing always for the darkening change in the fire.

The outlines are in Brunswick Black with a portion of Pompadour red added, enough to give a warm tone of brown, but not red.

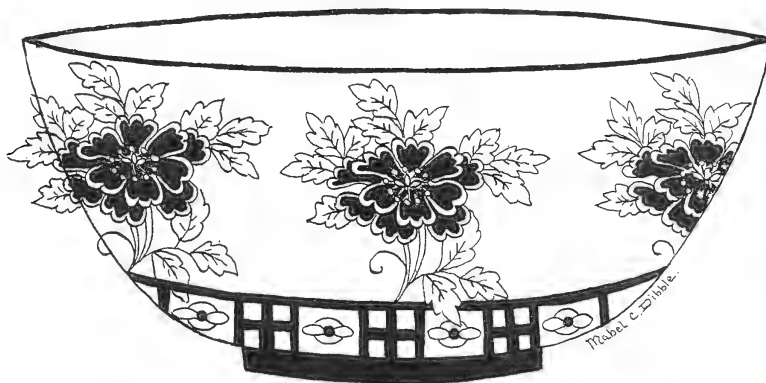
This design may be varied, the small panels back of the design may be of gold, or of gold dots. The whole design may be outlined in gold instead of black. Any color may be used instead of those given.

The plate looks well in red, black and gold, or entirely of gold outlined in red.

The design may be in flat gold or raised gold on a lustre background. The form, spacing and proportion are given, so that the decorator may take any liberty with the color. The plate, as it is, represents a copy from the original.



"Edouard Manet et Son Oeuvre," by M. Theodore Duret, will shortly be issued by Messrs. Durand-Ruel. The work will be edited by M. Floury.



DESIGN FOR BOWL—MABEL C. DIBBLE

THIS design is much more effective on a celadon bowl, the cool grey green making a charming background for the blue and green enamels. Make the leaves quite grey, using Apple Green, Mixing Yellow, Brown Green and Brunswick Black, with one-eighth Aufsetzweis. The flowers are dark blue—Dark Blue—with touch of Brunswick Black and Deep Purple and one-eighth Aufsetzweis, let it be quite a brilliant blue.

The row of white dots in the center of flower is the

white enamel—one-third Aufsetzweis, two-thirds Hard White Enamel (Hancock's.) For band at base—all the solid black is dark enamel—fill in the little blocks with green, and the two oblong petals. Blue edge at top. The outline is black, two-thirds Ivory Black, one-third Dark Blue.

If a celadon bowl is used, outline, dry thoroughly and then lay in the Enamels, all for one fire. Be careful to float the blue enamels on petals not quite to the outline. The soft celadon color forms a pretty border to each petal.

LEAGUE NOTES

All work presented to the League for exhibition or in competition must reach M. T. Wynne, 11 East 20th St., not later than May 5th. The exhibition will be open to visitors on Wednesday morning, May 7th and remain open until Friday, May the 16th. Gratifying interest has already been evinced by a number of the League clubs. Several outside clubs are contemplating joining that they may have the exhibition sent to them.

At the March meeting of one League club, a design for the border of a plain rim plate was the subject. The designs were judged by a special teacher whom the club had employed. In some instances, the members encouraged by the friendly and helpful criticism, are preparing to present the same designs more perfectly adapted and executed than were their first efforts. This same club will have vase No. 405, Ceramic Belleek, for its April meeting. A similar plan of judging will be followed and the list of the vases presented will be sent to the League's exhibition.

Another club, finding it has but seven members who can do original work, has decided to be represented in the League by that number, believing that all work presented should be in every particular the thought and expression of the painter. Still another club has decided to hold a small exhibition early in May showing the work done in accord with the League's plans. From this the club's selected pieces will be sent directly to New York.

The following extracts from letters received by the Board give pleasing evidence of interest in the League's plans:

I am very much pleased with the line of work for the National League arranged for 1902, and am sure it must be a success, for it is admirably planned. I earnestly hope our club may take part in the competition and shall strongly urge it at our next meeting. We shall want the exhibition sent, without fail, to Providence and hope you can arrange for us to have it in May.

EMILY TYLER HALL,

President Providence Ceramic Club.

I am delighted with the idea that the N. L. M. P. has proposed in this comparative exhibition and think it one of the best schemes that could be thought of.

SUSAN R. RAWSON,

Secretary of Providence Ceramic Club.

There is no plan the League could have thought out, to help in the educational advancement of the individual clubs composing it, so productive of surprising and gratifying results to separate members as this comparative exhibition will be. Placing the exhibit on this basis is certainly a happy idea and the fact that all clubs will contribute ought to be a powerful incentive to good work, and call forth the very best efforts.

MARGARET G. RICH,

Chairman of Education, Jersey City Ceramic Art Club.

The coming exhibition of the N. L. M. P. impresses me as being one of unusual interest to all ceramic workers, in that it promises to be one of comparison more than of competition, the individuality of the artist through composition and technical execution, being an educational index to all students. The plan seems to suggest the weighing of true talents for the promotion of art interests through which fresh inspirations may be gleaned as well as pleasure to all art lovers.

CAROLYN B. DOREMUS, Founder of the Bridgeport Club.

I wish to congratulate you and the Board on the plans for the National League exhibition of 1902. They are most complete and show plainly the thought and the care expended on them by the committee. A "Comparative Exhibition," the name itself is attractive and interesting and should appeal to every club and every League member throughout the country. The efforts of a committee, however earnest and intelligent, are of little avail unless supported by those for whom the efforts are made. With this support (and it should be freely given), the exhibition cannot fail to be of great educational value. It gives me pleasure to write that an unusual interest was evinced by the members of the M. A. L. of Boston at a recent meeting. While it is too early to say to what extent our club will be represented, I can say definitely that it will avail itself of the opportunity of receiving the exhibit, and if circuit arrangements permit, would be glad if it could be seen in Boston early in June.

Yours sincerely,

ELLA A. FAIRBANKS,

President of Boston League of Mineral Painters.

The Board desires each member of the League to feel he or she has been personally invited to contribute to this exhibition, and will use the utmost care to insure the safety of the pieces entrusted to its keeping. L. VANCE-PHILLIPS, Pres.

The annual meeting of the Brooklyn Society of Mineral Painters took place on Wednesday, March 5th, at the home of Mrs. Knapp, Lefferts Place. After the regular business and election of officers, an interesting program, consisting of papers on the life and works of Puviss de Chavannes, by Miss Ida Johnson, and John S. Sargent, by Mrs. Field, were read. The date of the club's spring exhibition, which will take place at the "Dutch Arms," Carroll St. and 7th ave., was fixed for Tuesday afternoon and evening, May 6th. Pieces to be shown at the National League's exhibit, or entered in the medal competition will lend interest to this affair. The calendar for 1902-3 contains many new and novel features, insuring for each meeting an attractive program. The officers for the ensuing year are: Mrs. Worth Osgood, President; Mrs. E. P. Camp, Vice-President; Miss Ella L. Bond, Recording Secretary; Mrs. James Mastarman, Corresponding Secretary; Mrs. Theo. Field, Historian; Mrs. K. C. Gove, Treasurer.

CLUB

NOTES

The second annual exhibition of the Providence Ceramic Club was held in December last, opening with a private view to friends of the club on the evening of the 11th, and to the public the following days. The exhibition was largely attended, and the club received high praise and generous support from the public. The work was of a much higher quality than that of the year previous, and showed earnest endeavor and a marked improvement. The exhibition consisted of miniature and figure work, underglaze, enamel and jewel work, and some exquisite conventional designs, as well as flower decorations.

The New York Society of Ceramic Arts held its February meeting at the Waldorf-Astoria. The members listened to an inspiring talk from Mrs. Ripley on the "Possibilities of Porcelain Decoration."

The following letter has been received from San Francisco: "The California Ceramic Club is filled with enthusiasm over the prospect of having the Comparative Exhibition of the National League come to San Francisco. China decorators from British Columbia to Mexico are planning to be here at that time. As soon as the date is fixed, arrangements will be made to install the exhibit in the Hopkins Art Institute, and we will advertise it extensively so that all on the coast may take advantage of the opportunity.

The members of our club are all hard at work, and looking forward to the great pleasure it will be to see work from the best artists of New York, Chicago and other eastern cities. It is without doubt the greatest educational movement made by the league, and has awakened interest everywhere.

Mrs. Katherine Church has just arrived home from New York and during her short stay here is filling us to overflowing with good resolutions to work for an exhibit worthy of the league."

The regular monthly meeting of the "Bridgeport League of Ceramic Art," was held on January 20th, at the "Hall Home." The President, Mrs. Philip L. Holzer, presided, and after a short business session, introduced Mrs. L. Vance Phillips, president of the National League of Mineral Painters,

as the guest of the club. Mrs. Phillips interested the club in the comparative exhibition of the League which is to be held in May. After the informal talk she demonstrated the painting of a figure on porcelain, which instruction was appreciated and enjoyed by the members. During the month the club were the guests of the "Central Club" of Norwalk. The afternoon was given to a parlor lecture on "Ceramics" by Miss Maria A. Wilde and was richly illustrated by specimens. The lecture was both entertaining and instructive and the Norwalk Club furnished a treat for the Bridgeport Club.

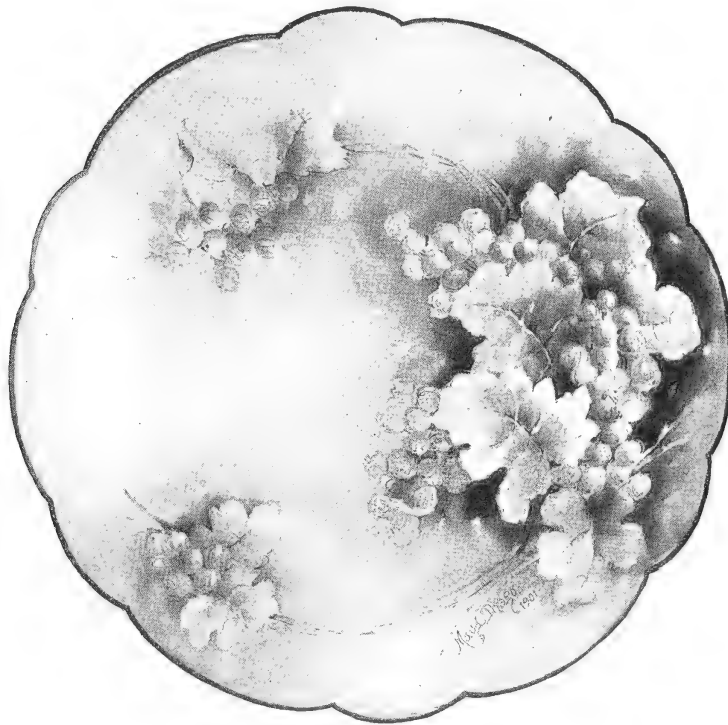
IN THE STUDIOS

Mr. Franz A. Bischoff has an interesting exhibition at M. T. Wynne's, No. 11 East Twentieth street, New York, where he is now having classes daily and meeting with his usual success. A study of grapes painted on tiles and framed in black is attracting attention for its color and tremendous technique. Mr. Bischoff is a wonderful colorist and understands thoroughly the glazes and chemistry of his materials. His small tiles of birds are fascinating bits, and his large vases with flowers painted on them, are studies in color, his leaves are always so exquisitely painted. We hope that as many as possible may see his exhibition before it is taken from New York. Our space is too limited to go into full detail, which is not necessary, as china decorators all know the artist by reputation at least, and there is only one Bischoff.

THE celebrated Garland collection of Chinese porcelains, which has been for many years on exhibition at the Metropolitan Museum of Art, in New York, has been sold by the estate of Mr. Garland to Duveen Bros., the New York dealers, and then resold by Duveen Bros. to Mr. J. Pierpont Morgan. The exact price paid by Duveen Bros. is admitted to be close to \$600,000, and there is no doubt that they have resold the collection at a considerable advance. This was considered as perhaps the finest collection of Chinese in the world, not as large as the Grandidier collection in the Louvre, but more select, and better than the Salting collection in London which ranks second; the best known specimens which it was possible to buy had been secured regardless of price. It is said that the price paid by Duveen Bros. is larger than the original outlay spent in forming the collection.

Among the many famous specimens of the Garland collection is the "red Hawthorne" vase, black ground, a unique piece which Mr. Garland bought from Mr. Salting for \$25,000, and the Blenheim blue and white Hawthorne jar, which would also bring many thousand dollars. Other fine pieces are nine small eggshell porcelain plates of the *famille rose*, called the seven border back-rose plates, for which Mr. Garland must certainly have paid from \$3,000 to \$4,000 each.

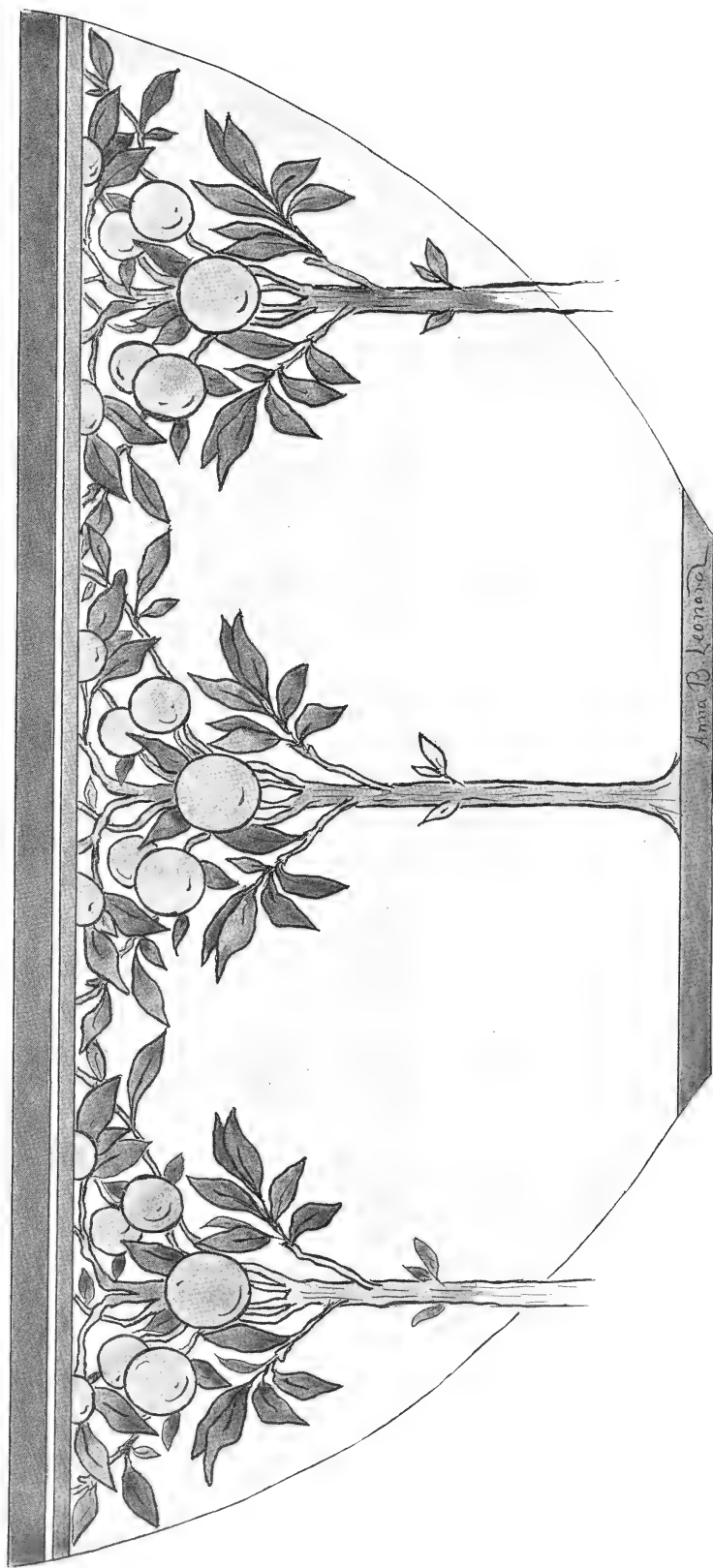
It is gratifying to know that the collection will remain in this country and will be on exhibition at the Metropolitan Museum as before. Mr. Pierpont Morgan is already the owner of the finest collection of old European faïences in the world.



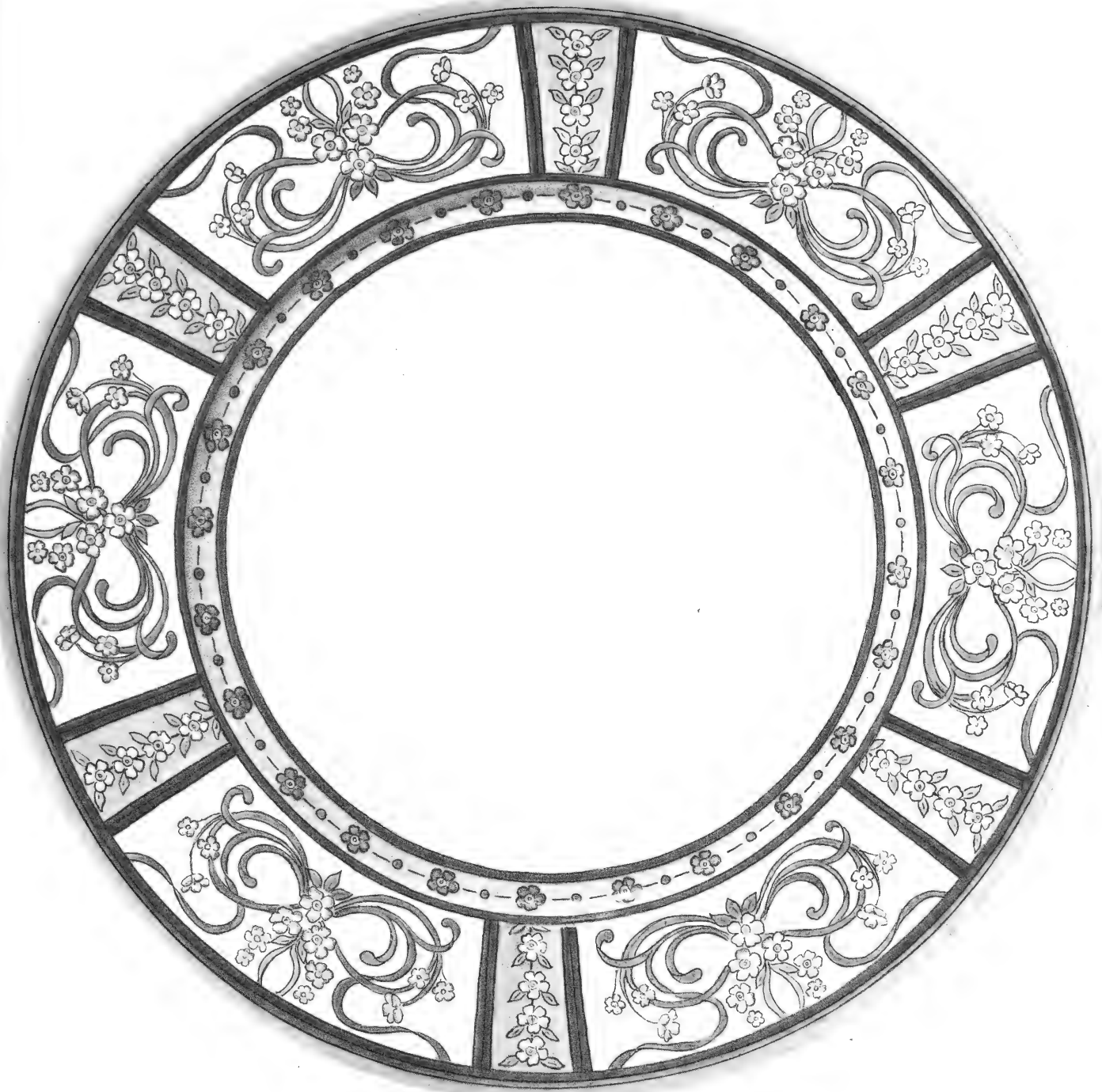
CURRENT FRUIT PLATE—MAUD DRAGO

THE enamels are in reds, yellows and yellow brown. Apple Green, Yellow, Moss Green, Brown Green and Shading Green are used in the leaves, also Violet of Iron in some of

the shadowy ones. Washes of Silver Yellow or Albert Yellow, Yellow Ochre, Violet of Iron. Copenhagen under the shadowy clusters of fruit and leaves.



ORANGE BOWL—ANNA B. LEONARD



DESIGN FOR PLATE—Mrs. ANNA B. LEONARD

TREATMENT FOR ORANGE BOWL

Anna B. Leonard

THE design is first outlined with black and Pompadour Red; just enough of the latter to give a warm brown color, but not red. After the outline is drawn fill in the design with flat washes of enamel.

To a body enamel (two-thirds aufsetzweis, one-third Hancock's Hard Enamel, and flux about one-eighth of the mixture), add the greens and yellows as the tone is desired. To color enamel for the oranges use Mixing Yellow and Orange Yellow, and for a darker shade add Pompadour Red (German) and a little black. To color the enamel green use a mixture of Apple Green and Mixing Yellow, (Lacroix) half and half, adding a little Brown Green and Black to tone down the vivid green, and for the darker shades of green use with this mixture Chrome Green 3B, and more Brown Green and Black.

The wide band on the top and bottom is dark green, and the narrow band is Silver Yellow with a little Yellow Brown (German) and black added.

This same design looks well with a background of yellow brown lustre with the leaves in bronze and the oranges in

gold. Wide bands bronze and the narrow band gold. In the first treatment the background may be left white or it may have a light tint of Yellow brown with a little black—to give an old ivory color. But to leave the background white gives a quaint appearance. The same design drawn larger looks well on a punch bowl, more leaves could be massed at the top to keep the right character and proportion.



RECIPE FOR LIQUID BRIGHT GOLD

Miss Emily Peacock

DISSOLVE 1 drachm of gold in $\frac{3}{4}$ oz. of Aqua Regia. Add 6 grains of metallic tin, using more Aqua Regia if required to dissolve it. Pour with constant stirring into a mixture of $\frac{1}{2}$ drachm of balsam of sulphur and 20 drachms of oil of turpentine; as it stiffens, add $\frac{1}{2}$ drachm of oil of turpentine and mix well. More gold gives brighter effect, and more tin a violet tinge. Balsam of sulphur is made by boiling together in a covered vessel 1 part flowers of sulphur and 4 parts oil of lavender until the mass thickens.



DESIGN FOR BONBONNIERE OR PLATE—ETHEL PEARCE CLEMENTS

GROUND should be a cream tint made of $\frac{2}{3}$ Yellow Ochre and $\frac{1}{3}$ Brown 4. Pomegranates same color darker, the seeds of the pomegranates the same with additional touch of Meissen Brown. Edge and leaves Brown Green $\frac{1}{2}$, and Grass

or Moss Green $\frac{1}{2}$. Petals Pompadour, painted lightly so as to make it deep pink.

This design would be very appropriate for a plate, fully as much as for cover of bonbonniere.



CRACKER JAR—EDNA E. LA GRANGE

CRACKER JAR

Edna E. La Grange

AFTER drawing the design carefully tint the background an even tint of Dark Olive Bronze Green, and the flowers Black No. 1. Then outline in Yellow Gold. For the second fire go over the Yellow Gold again, and vein the leaves with

Green Gold. This is also attractive in lustres. Paint the background Dark Olive Bronze Green and the flowers Violet, with a few touches of Ruby Purple. Shade the leaves with Moss Green, Apple Green and Shading Green. Outline with Yellow Gold. For the second fire cover flowers with Rose Lustre, and the leaves Green Lustre. Go over the Gold once more and paint the handle Yellow Gold.



SQUIRREL CORN DESIGN FOR CUP AND SAUCER—CHAS. BABCOCK

GROUND, two shades of cream; Squirrel corn, white with yellow tips; Leaves light green on darker green ground—Outline, black.

Narrow edge—Two bands of gold, pale blue ground,

white design with red jewel in center, green jewels between; also green in small form inside of white design, white or pale yellow ring around red jewel, finish inside rim of saucer with gold line. The narrow border alone makes a good decoration.

BIRTHDAY CUPS AND SAUCERS

Fanny Rowell



THE jewel of the month, supposed by all heathen and some Christians to be the lucky stone, should be used in the decoration, wrought out, cleverly, of course, by skillful handling of enamels with tiny gold settings on the china. Pearls and turquoise we have suggested in ornament times without number. Now try the emerald, the ruby, the garnet and the sapphire. Mix the color with hard enamel, so hard that it must be fired enormously hard to glaze. Then it will not snip off. The tendency to snip in enamels is brought on by too much oil, in conjunction with soft enamel powder. Mix a tube of Aufsetzweis with two bottles of powdered relief white. Use only clear turpentine, no more oil. The Aufsetzweis in tube is splendidly hard, but is oily enough for three times its size. Oil is not needed to make enamels hold together in the firing, but blisters them and makes them frail. The same proportions could be mixed in smaller amounts.

The flower of the month should be used as the first scheme of the decoration. Let the body coloring of the cup and saucer be the favorite color of the owner of the birthday, who is to own the cup, or the color of the birthstone may be used. As there is no doubt about who is to own the cup, put on the monogram. In the monogram comes a fine opportunity to use the jewel effect.

The combinations of jewels and flowers suggest a wealth of ideas. They go most exquisitely together and should make the least original people strike out strongly with strokes in a new direction.

	JEWEL.	FLOWER.
January,	Garnet.	Snowdrop.
February,	Amethyst.	Primrose.
March,	Bloodstone.	Violet.
April,	Diamond.	Daisy.
May,	Emerald.	Hawthorne.
June,	Pearl.	Wildrose.
July,	Ruby.	Lily.
August,	Moonstone.	Poppy.
September,	Sapphire.	Convolvulus.
October,	Opal.	Hops.
November,	Topaz.	Chrysanthemum.
December,	Turquoise.	Holly.

JUST A FEW IDEAS THAT MAY BE ELABORATED.

For *January* birthday cup and saucer, use the deep crimson, garnet color for grounding, under a design of pure white snowdrops, painted naturally, with their surrounding leaves. The cream white snowdrop, with its tender gray shadings, is a very decorative idea, and conventionalizes well, very much as one could arrange the December Holly. The monogram could be at the side of the saucer in raised paste and enamel effect to imitate the garnet.

For *February*. Paint the primrose against a white ground with jewelled chain work of raised gold and amethysts in the design, or a border on cup and saucer may be painted with primrose design, and the rest of the china decorated with violet lustre, afterwards partly or lightly colored with yellow lustre, which contains a great deal of the coloring of the amethyst stone. Violet lustre may be used without yellow, but intensified in parts by a second application of violet. Flat gold work is the best finish for body coloring of lustres.

For *March*, use the violet. Hundreds of designs that have been published of this popular flower would be appropriate for this. Let the flowers blend towards the crimson coloring of the bloodstone, and have a border of the jewels against gold.

For the *April* lady, the daisies may be placed on the china in a conventional design that brings in the shape of diamond, and let them be surrounded by gold and paste as a precious jewel would be set. These birthday cups may be very elaborate, not every day affairs. The daisy is fine for conventional ornament.

May abounds in ideas and possibilities. The hawthorne is such an exquisite flower for dainty decoration. The emerald as a jewel may be used, or for color (grounding or tinting) emerald green dusts on well, or it may be used in narrow bordering inside the cup. Besides painting the May Hawthorne, the shape of the flower in flat gold and silver and paste may be used as borders on outside of cup, and on the saucer or around panels of the painted hawthorne.

For *June*, pearl color and pink is charming. Have a pearl cup or a pink one, with wild roses arranged in a design, and have a wealth of pearls around the edge of cup and saucer, so perfectly placed that they will last a life time of birthdays.

In splendid contrast for a *July* birth gift is the lily, which may be painted in miniature against a ruby ground. Or the lily of the valley, prettily grouped against a light ground, and the ruby brought in only as a border. With all of these designs there is great opportunity for clever monograms.

For *August* the moonstone could be set in heart shapes, and masks of the lion's head could hold the shapes together, for the lion is also the emblem of August. The poppy could intertwine and hold the shapes. Pink or crimson or yellow poppies suggest great variety to choose from for coloring.

For *September* the convolvulus or morning glory suggests strength of colors, and delicacy, and the sapphire tones in well, either for a tint or for a jewel. Where the cup flares a great deal, follow the English custom of painting the inside of the cup and the saucer alike, giving a solid tinting or different decoration, paste on jewels to the outside of the cup. Rhymes, appropriate inscriptions, etc., may be placed on the base of the cup, or around the inside band of the cup, where the good wish or the toast is appropriate. It should be well lettered, not written, but in a style to suit the character of the decoration.

October birthday is supposed to be the only lucky one for the opal stone, so try to give the idea by opalescent coloring in lustres, with a conventional design of hops as a border, a design three times repeated, with a centre space for monogram.

The *November* chrysanthemum in miniature, as a painting on the cup, or in spaces, with the topaz as an ornament, may be graceful, but we like the flower better as a border, with a chain of topaz stones to finish.

Turquoise and holly for *December* should have some turquoise grounding, and some dainty holly berries in design. The leaves surrounding the berries could be of dark green lustre, and the berries of mineral colors. Dignity and simplicity should be regarded in large cups. Horns of plenty, garlands, and classic ornament are always appropriate. Persian designs could be best carried out with the chrysanthemum colors for November, with a topaz set in certain places. Many of the flowers and jewels suggest a French style of decoration.



Small platter, 10 $\frac{3}{8}$ x 8 $\frac{1}{4}$, from the set of Canton china decorated with the insignia of the "Order of the Cincinnati," once the property of Gen. George Washington.
In the collection of Chas. L. Hamilton, Wm. Penn, Pa.

THE COLLECTOR

"ORDER OF THE CININNATI" CHINA

BY courtesy of Mr. Chas. L. Hamilton, of Wm. Penn, Pa., we are able to give a reproduction of a small platter from this famous set, once the property of Washington. Mr. Hamilton writes to us:

"Some time since I promised you a photograph of small platter, one of a set given to Gen. Geo. Washington by officers of the French Army about the year 1784, commemorative, as I understand it, of the event of their joining the 'Society of the Cincinnati.' I purchased it from the estate of the late J. Colvin Randall, to whom it was presented by Mrs. Robert Colton Davis."

The platter is 10 $\frac{3}{8}$ by 8 $\frac{1}{4}$ inches, of Canton china, white with rather bluish cast; the oval bottom of the back is rough and unglazed.

The border is quite a dark deep blue; about $\frac{1}{4}$ inch from the edge is a narrow band of gold partially worn away. The inner circle of arrow heads is of gold and quite perfect.

The central decoration represents the insignia of the Order of the Cincinnati, consisting of the figure of Fame with a gold crown. The trumpet is gold, except at the extreme end where there is some shading of brown. Fame wears a bright green gown and a glowing scarf of royal purple. Her wings are brown with indications of gold. The bow or ribbons from which the eagle is suspended are lavender, and between the lavender ribbons and the head of the bird is a short bar of gold. The eagle has black head and feathers, and a light green wreath around the neck; the wings are gold and perfect, the legs and claws also gold. The tail is brown, white and gold, and the olive branches in each claw are light green. The narrow rim of the medallion is light green and men therein are brown with indications of gold."

It will be seen that Mr. Hamilton is among those who believe that the set was given to Washington by officers of the French army. Opinions on this point are conflicting. The Custis family who inherited it believed that it had been given by the members of the Order of the Cincinnati, yet the records of this Society do not mention the fact. Mr. R. T. Haynes Halsey, after careful researches, has come to the conclusion that this set was made in China under the direction of Capt. Samuel Shaw, a Bostonian, who, with Gen. Knox, had organized the Order of the Cincinnati, and was trading agent for the owners of the "Empress of China," the first vessel to hail from this country directly to Canton, then the only open port of China. In his journal Capt. Shaw relates how he wished to have the insignia of the Order of the Cincinnati reproduced on a set of china, and how his wishes were gratified only in part, as the Chinese painters who had charge of the work, and who were excellent copyists, were unable to combine the figures, separate engravings of which had been given to them, with the least propriety.

This was in 1784 and additional evidence that the set was made at that time is the fact that Gen. Knox owned some pieces of it with his initials; also that an advertisement in the *Baltimore American* of Aug. 12th, 1785, announces among the numerous varieties of china which formed the cargo of the "Pallas," just arrived from Canton, "blue and white stone china cups and saucers, painted with the arms of the Order of the Cincinnati."

If the manner in which Washington came into possession of this set of Canton china is not clearly established, there is no doubt that it belonged to him, as it is mentioned in the will of Martha Washington, and pieces of it long reposed at Mount Vernon and Arlington among the relics collected by Washington's grandson, George Washington Parke Custis. They were inherited by the latter's daughter, Mary Custis,

the wife of Gen. Lee, and on the outbreak of the civil war, were seized by the Federal forces and now repose in the National Museum at Washington. Pieces from that set occasionally come up for sale. A plate last winter in New York brought \$275.

LOWESTOFT DECORATION ON OLD ENGLISH PORCELAIN

WE reproduce here two extremely interesting pieces of early English porcelain, which on first examination any collector would pronounce to be specimens of genuine English Lowestoft. The shapes are evidently English, the ware is of the soft bone body characteristic of the English porcelain of a century ago, the glaze very white where not discolored by age, although by comparison with hard porce-



Herculaneum Porcelain with Lowestoft Decoration—Marked.

lain it would probably appear to be a slightly creamy white, the decoration is identical to that of the so-called Lowestoft ware. But on close examination, the impressed mark of "Herculaneum" is found on both pieces, on the raised edge of the base, in small capital letters more or less worn out, so that in this unusual place it is difficult to find, even when one looks for it, knowing that the pieces are marked.

The Herculaneum Pottery of Liverpool was established in 1796 and closed in 1833. The production of porcelain ware was commenced in 1800 and continued to the close of the works. The mark most generally used was "Herculaneum" in capital letters impressed, although after 1822 this was generally replaced by the mark "Herculaneum Pottery." The decoration on Liverpool china is, as a rule, more elaborate than the specimens of our illustration. On the other side it would not be safe to conclude that all porcelains with somewhat similar decoration must be Liverpool. In fact it is almost impossible to identify *unmarked* specimens of these early English porcelains with so-called Lowestoft decoration, and which have been supposed



Old English Porcelain with decoration somewhat similar to Lowestoft, Unmarked. By courtesy of Arthur True & Co., New York.

to be genuine Lowestoft. A number of them will undoubtedly, after further investigation, be recognized as of some other make, and it is probable that many are either Liverpool or Bristol, the latter, if the body is hard porcelain. We understand that some of the best authorities are beginning to believe that no porcelain whatever was made at Lowestoft, only pottery with blue decoration. Mr. Barber is gathering data and facts on the subject which will be published later on.

We will not venture to say what the fine pieces of our second illustration are, as they bear no mark. The decoration is not as truly Lowestoft as on the tea pot and creamer illustrated above, the festoon border being more elaborate than the ordinary Lowestoft festoons. The porcelain is also white and of course like any of the other English porcelains of the time. But this set, of whatever make it is, and notwithstanding the fact that the sugar bowl does not exactly match the tea pot and creamer, is remarkably fine on account of its excellent condition. This is not the case with the Liverpool pieces of first illustration, which are somewhat chipped, cracked and discolored.

HIRSCHVOGEL JUG

THE sale of the contents of the 11th Century Castle of Mainberg (Germany) took place in Berlin last October. It is owing to the death of the owner that this unique collection came to the market, consisting of wood carvings, painted glass, early German drinking vessels in stoneware, faience and enameled glass, weapons and armour, pictures, metal work and



bric-a-brac. The *clou* of the sale was the unrivaled and highly representative collection of early German drinking vessels of stoneware, faience and enameled glass, comprising specimens from practically every known factory of importance, Cologne, Teerburg, Rouen, Fricken, Nassau, Nuremberg, Bayreuth, Altenburg and Kreussen. By far the highest price for an individual vessel was £180 for the Hirschvogel jug here illustrated, the finest known example of the work of the celebrated family of that name who were master potters at Nuremberg from 1471 to 1564. This particular specimen is 20 inches high and decorated with scenes from the life of Christ, notably the Crucifixion, in bold relief, and was well worth the price paid for it. Two Kreussener mugs sold respectively for £65 and £62, 16s, and other drinking vessels of various makes fetched from £15 to £36 a piece. (*The Connoisseur*.)



PYROGRAPHY

All designs for Pyrography should be sent to Miss K. Livermore, 1010 Chapel St., New Haven, Ct., who has charge of this department and will answer inquiries in the Magazine.

TO those interested in artistic work on leather the following suggestions from "Leather Work," by Leland, will be of interest:

"There are in Salzburg and also in the Vienna Museum, folio volumes, the covers of which are decorated with dragons and ornaments in cut leather."

Anybody who can simply draw could execute these patterns perfectly, but these covers are so curious and beautiful that facsimiles of them are found in most European Museums.

o o o

Take a piece of fine hard saddle leather and draw on it a figure in outline with the point of a penknife, cut a very fine line just entering the surface, little more than a mere scratch. When this is done apply a *fine* tracer, which is like a bent awl

or wire, and which may be made with a piece of knitting needle set in a handle. All the dampening required for this work is a very sparing use of the sponge.

When the outlines are completed and the work is quite dry, take a fine water color brush and with care paint any color you please into the lines. The ground may be slightly matted or stamped if desired.

Form outlines in the usual way. Put in any background desired, according to the object decorated; stain the jonquils yellow, the leaves a yellow green.

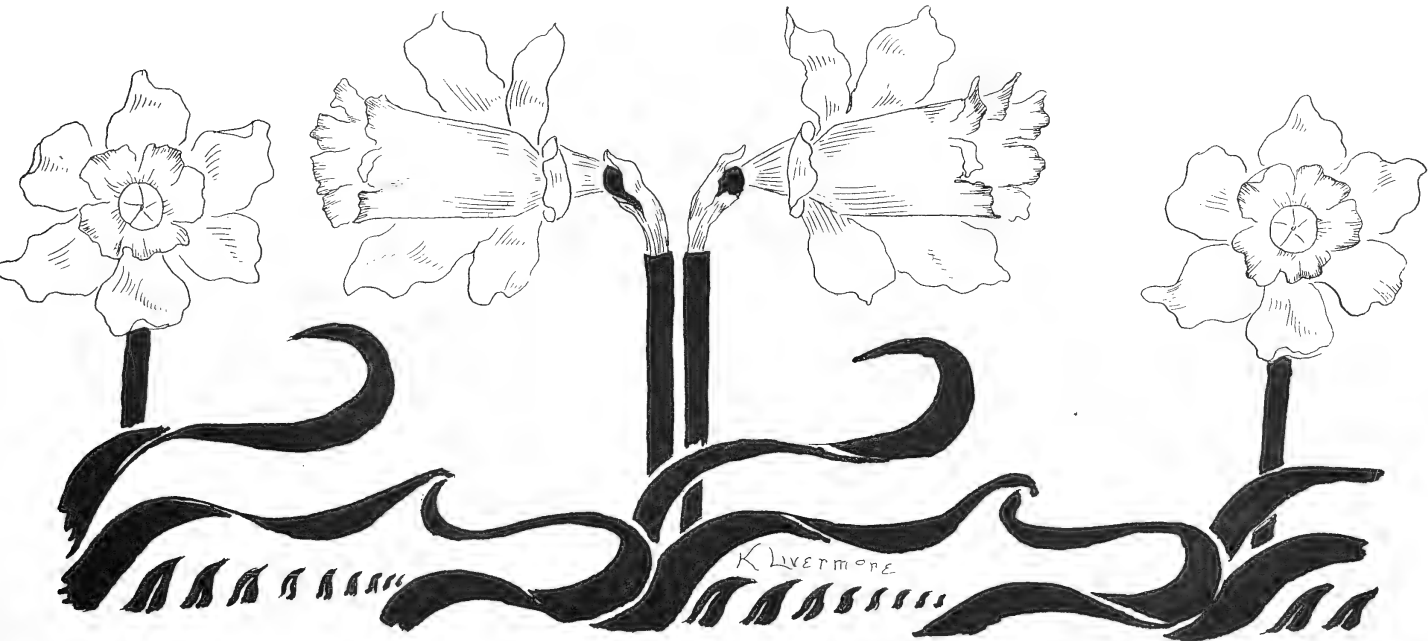
KATHERIN LIVERMORE.

o o o

ANSWERS TO INQUIRIES

Miss F.—We know of no work on the history of Pyrography and have made inquiries at several publishing houses. The Butterick Publishing Co. issues a small booklet on pyrography, but it can scarcely be called a history as it refers only in a remote way to the early art.

If any of our subscribers know of any books, magazines or newspaper articles on this subject we would be glad to have them inform us.



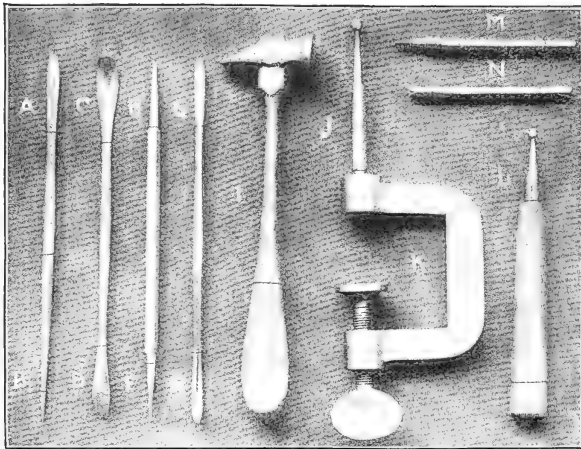


Fig. 1—Tools for relief work on leather.

CHISELED AND REPOUSSE LEATHER

[From an Article in Art et Decoration by E. Belville.]

IN no country has artistic decoration of leather met with more favor than in France. Among the many processes used, *repoussé* work and its variety, *chiseled* work, are perhaps the most resourceful, well worthy of tempting true artists. We reproduce from the French Magazine, Art et Decoration, some practical information and illustrations by Mr. Eugene Belville, and we would advise those of our readers who understand French to secure his recently published book "Le cuir dans la décoration moderne—Ch. Schmidt, Editeur."

The words *chiseled* and *repoussé* indicate two phases of an identical process. *Chiseled* is applied to relief work obtained by cutting out of the thickness of the leather. It is confined to the outside part, and its highest plane remains that of the

surface of the leather before work, while *repoussé* work obtains the relief effect by pushing from the flesh side, which makes the skin bulge out on the outside.

Both processes can be used on all kinds of tanned skins, but not on skins which have been treated with fatty matters, as the latter prevent absorption of water, which is an essential condition for relief work on leather. As a rule pigskin is either too dry or too fat; oxskin, which is sometimes used, is too hard; sheepskin, very easy to work, is not solid enough and does not stand incising; maroquin or goatskin has a coarse grain which retains too much the marks of the work. The different grades of cow and calfskins remain the most useful material.

Tools are simple. They might be confined to a penknife and a metallic chisel, but there are a few other very convenient tools: The *straight chisel* (Fig. A) in metal and the *tracing point* (Fig. B) can be on the same shaft. The point must be dull; vertically applied, it must make a slight cavity but not go through. The chisel must be of a long oval form, the sides and end must not be sharp. The penknife may be of any shape, but it must cut perfectly and not be flexible. The thickness of the blade is a matter of taste, as also the way to use the knife, some preferring to push the point forward, others to cut backward.

The *curved chisels* (Fig. C, D, G, H) may have various forms and sizes. The *deer foot* (pied de biche, Fig. E, F), is useful for fine detail work. The *ball* (Fig. J and L), mounted on staff, is a most useful tool. Held vertically above the working table by a special vise (Fig. K), it is used to distend the leather for high relief. Mounted on a handle for hand-work, it is used to soften the modeling. It is advisable to have two sizes, one about one-eighth inch diameter, the other one-quarter or a little less.

Then comes the outfit of *stamps* and *indenter*s (Fig. J, M, N) which are metal staffs, the ends of which are made so as to leave an impression on the leather by beat-

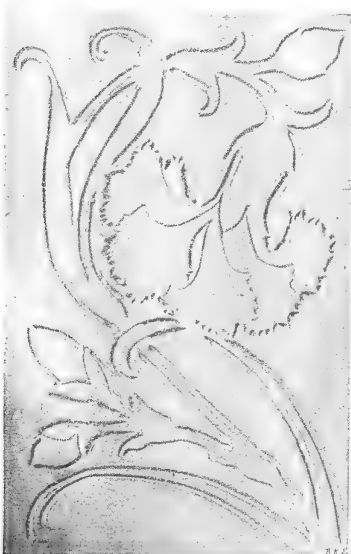


Fig. 2. Beginning of incised work. The outline cut with the knife has been opened with the point.



Fig. 3. Beginning of chiseled work. Design traced with the point. The background is lowered by a slanting furrow all around the motif.



Fig. 4. The lower part shows the background lowered with the indenter. The motif is modeled with the ball and the chisel.

ing with a hammer. The most classical indenter ends with a finely striped platform which is used to smooth the surface of lowered backgrounds (Fig. 5.) Others of different sizes leave impressions in shape of pearls (Fig. 6.) Manufacturers have unfortunately a tendency to multiply the designs on ends of indenters. The simplest are the best.

One can work on a wooden table, but it is more pleasant to use a marble, or hard stone or glass table. A vase full of water, a sponge, brushes and a little wax will complete the working outfit.

The design to be used is first traced on tracing paper with a soft pencil, and the paper applied to the leather. By rubbing it lightly with the chisel or any hard body, the pencil will leave the design clearly marked on the leather. If a piece of oil cloth has been placed over the tracing paper, the latter will be protected and kept intact, which might not be the case if the rubbing is done direct on the tracing paper.

Then comes the wetting of the leather. For sheep, goat or calf skin, a wetting with a sponge or brush is sufficient. For cowhide it is sometimes necessary to dip the leather in water for about 10 minutes, letting it dry for some 12 hours before using. After the leather has absorbed the water, the pencil marks which had at first disappeared, are again visible and they must be gone over with the point.

Then the first operation is the lowering of the background by means of the chisel, which is held in the right hand like a pencil, but is directed and given strength with two fingers of the left hand applied near the tip. The design is thus outlined with a slanting furrow (fig. 3.) The position of the chisel must remain the same, it is the piece of leather which is moved and brought in a convenient position under the tool.

The flowers should then be modeled with the straight and curved chisels, the point, the deerfoot, and ball. No technical instruction can be given here. Practice and taste will be the best teachers.

The first method explained above gives very soft effects.

Incised work will give more strength, when strong rather than soft effects are desired. It must be done before wetting, following the outline with a penknife (fig. 2), cutting the leather about one-third deep. When two lines cross each other, the incision must be stopped before the point of contact. After wetting, the incision should be opened with the tracing point first, then the straight chisel should be used to bring down the sharp edge on the side of the background and lower the latter. On the side of the relief design, the edge only must be softened, either with the chisel or the shaft of the point. Then the modeling can be done as in the first method, and indenters should be used on the background to hide the leather flaws or imperfections of the work, thus giving value to the main motif, but being careful not to make the indenting decoration of the background so conspicuous as to detract attention from the motif. This decoration by indenters is very simple; it consists in hammering the indenter making the impressions more or less close, according to taste.

For *repousse* work (fig. 6 and 7) the preliminary operations are the same as described before, up to the modeling part. The leather must be made to bulge out by rubbing it vigorously on the flesh side with the curved chisel. For large surfaces and high relief, the ball held vertically by a vise will be found convenient. The leather held with both hands rather close should be rubbed on the ball with a circular motion, until the desired distension has been produced. A dull point may be used in place of the ball to further distend the leather or accentuate the edges.

The reliefs thus produced should be filled with wax or any other malleable material. It is best to fill heavily, small scattered balls of wax will not hold the relief well, except on thick leathers like cowhide, on which part of the relief can be left empty. When the work is finished and perfectly dry, the wax may be replaced by a mixture of sawdust and starch paste, or flour and gum, or any of the commercial products sold for this purpose.



Fig. 5. *Incised*. The edges of the incision are brought down, the background is lowered with the indenter.



Fig. 6. *Repousse*. The three buds and the carnation are filled with wax and modeled with the chisel, the background is lowered and beaten with different stamps.



Fig. 7. *Repousse over incised*. The three buds and the carnation are filled.

TREATMENT FOR TULIP CUP

Nora D. Adams

OUTLINE the design with black and fire. Then apply a rather dark tint of Brown, 4 or 17, to the lower part of cup and middle of saucer. Tint the cup inside with a light tone of the same color in order to do away with the cold



Nora Adams.

white of the china. Rub the borders perfectly clean with alcohol and paint in the background with Red Gold Bronze. Paint the tulips with thin Ruby Lustre leaves and stems with Yellow Lustre, and fire. The bronze should be applied very carefully and evenly, so that it can be burnished after this firing. For a third firing go over the Yellow Lustre with Light Green Lustre, retouch the outlines if necessary and paint in the narrow edge design below the borders with black. The handle should be bronze. Cup and saucer may have a narrow rim of Yellow Gold.



Among the interesting bits of old pottery in the Metropolitan Museum of Art is an exquisite Chinese porcelain vase, upon which appears a quaint portrait of George Washington. The portrait of the great American shows that even a hundred years ago his fame had traveled far. The Chinese touch will be recognized in the slanting eyes and eyebrows and in the semi-Chinese, semi-European dress, but the likeness is very good and the work is æsthetic as well as curious.



It is stated by the Roman writer Pliny, that the art of making glass was accidentally discovered by some merchants who were traveling with nitre, and stopped near a river issuing from Mount Carmel. Not readily finding stones to rest their kettles on, they employed some pieces of their nitre for that purpose. The nitre, gradually dissolving by the heat of the fire, mixed with the sand, and a transparent matter flowed, which was, in fact, glass.



To the N. L. M. P. Board of Managers:

The excellent circular of your educational committee has been read in the Brooklyn Society, and I think you can safely count upon a fair showing from our members for the Comparative Exhibition. They appreciate your efforts to bring about this interesting exhibition, and are desirous of sharing the labor involved in its being shown in New York.

Faithfully yours,

MRS. WORTH OSGOOD,

President Brooklyn Society of Mineral Painters.

ANSWERS TO CORRESPONDENTS.

This column is only for subscribers whose names appear upon our list. Please do not send stamped envelopes for reply. The editors can answer questions only in this column.

F. C. C.—If your blood red ground color chipped, it must have been laid too heavy. That is, too much oil, so that more color was absorbed than the glaze could carry. If your paste for gold rubs off after firing, it is underfired and *hard* fire will remedy it, or the paste may have been too *fat*. We prefer lavender to turpentine for thinning after the fat oil has been rubbed in. Try one plate more with a *hard* fire and if it still rubs off you will have to take sandpaper and remove all the rest and do it over again.

For your soup plates (new shape) we have given many simple conventional borders which would be appropriate and decorative. The chief thing is to use a simple design and we can suggest nothing better than one in blue and white similar to the designs of Miss Peacock's exhibit in the January KERAMIC STUDIO. Use a Copenhagen or greyish blue, or if you prefer some other color, the monochromatic effect can be carried out in green or any other desired shade.

Mrs. W. A. R.—You will find a recipe for liquid bright gold on page 267. The only reasons we can suggest for your red brown and ruby purple scaling is that the color was laid too heavy or too much oil used, or possibly the china was of a very hard glaze and the color was not sufficiently fired. We do not understand just why it did not scale for several weeks, it often happens so, we should say the color was ready to scale when fired, but needed a little wear or exposure to the atmosphere to detach entirely.

Gold will fire properly at a much lower temperature than ruby purple.

A. B. C.—Royal Worcester colors are colors once very much used at the Royal Worcester Works, England, they have a matt surface, that is, they have no glaze or very little, and have a texture like cloth. They are not so much used now, they are overglaze colors without a glaze and do not wear so well as the glazed colors. They are only appropriate on purely decorative pieces, as for table wear they show the grease and are hard to clean. Gold is called matt when it has the dull finish of gold only scoured, not burnished, this is often attained by burnishing and then refiring without burnishing or scouring. The matt colors are only appropriate for conventional work. The painting effect is not at all satisfactory.

B. McE.—We cannot satisfactorily explain the singular accident to your tankard except by suggesting that your kiln may have been damp from standing so long; even so, if there is sufficient ventilation the moisture should have been carried off instead of settling on the piece. Was there any other piece in the kiln, and how did it come out? We will repeat your description of your tankard in hope that some subscriber may be able to give an explanation.

"A tankard came out of first fire right with exception of one place where the paint, light blue, seemed to creep together and leave the china bare; when it came from the second fire, it looked as if water had spattered all over the top and run down the sides in streaks. The paint had crept together all over the top. It was painted carefully, not too much oil or medium, and had been standing in a warm room for several days. It was not Belleek. It was fired in a charcoal kiln which had not been used for several months and the weather had been very damp previous to the firing."

We should suggest *always* firing up the kiln till red hot before using, after it has stood so long, especially where damp. In fact it should always be warmed up before using until hot enough to make any moisture evaporate.

Mrs. Waters.—The ribbon gold can be bought at any dental supply establishment, and is the most satisfactory to use.

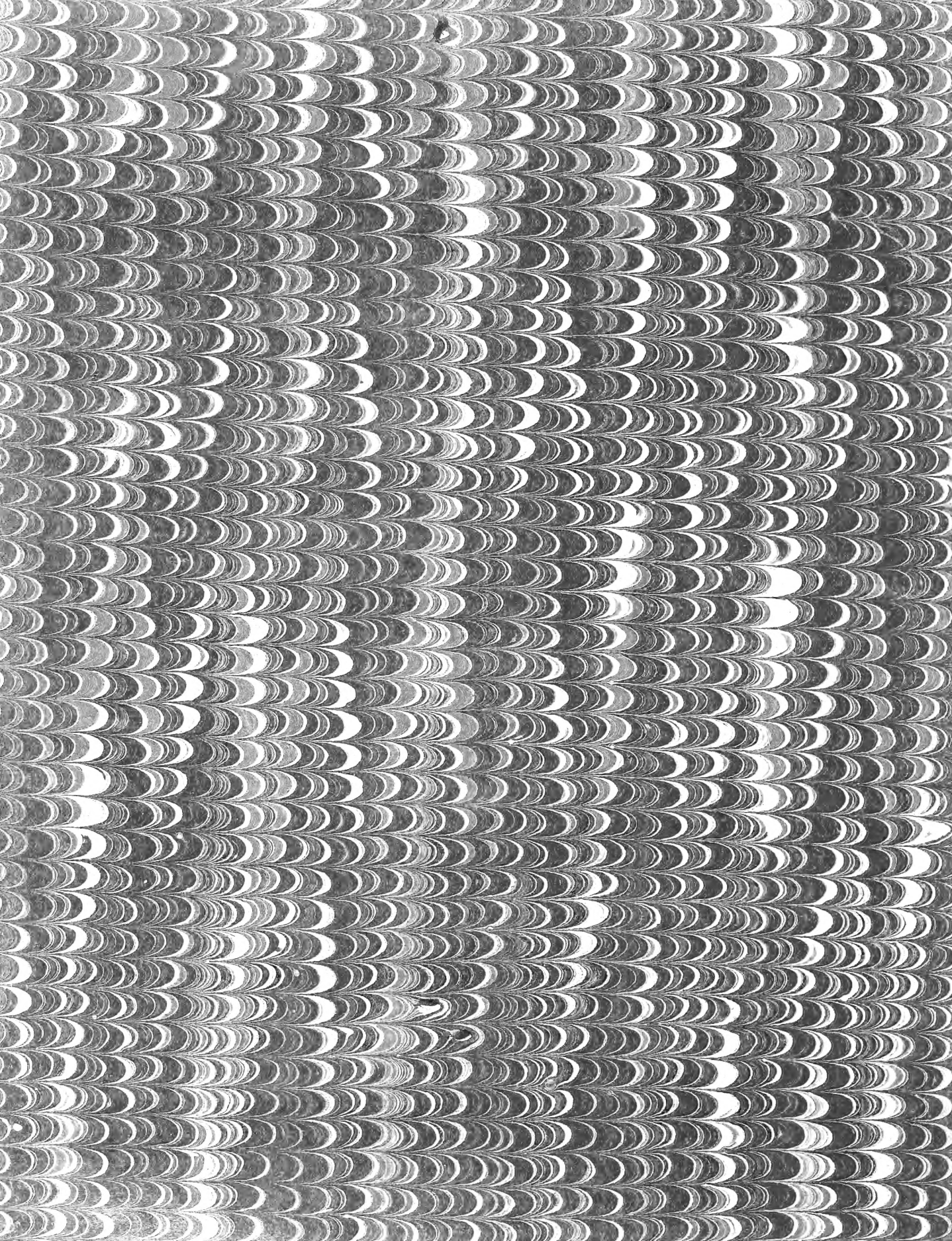
Do not use red precipitate for alloy, but the bismuth and borax, as mentioned in the October, 1899 issue. Try using the Ferrows Sulphate weaker, pouring it into the chloride of gold very slowly. It would not hurt the gold precipitate to be dried quickly, but always cover. Dresden thick oil is preferable to mix powder with, tar oil can also be used.

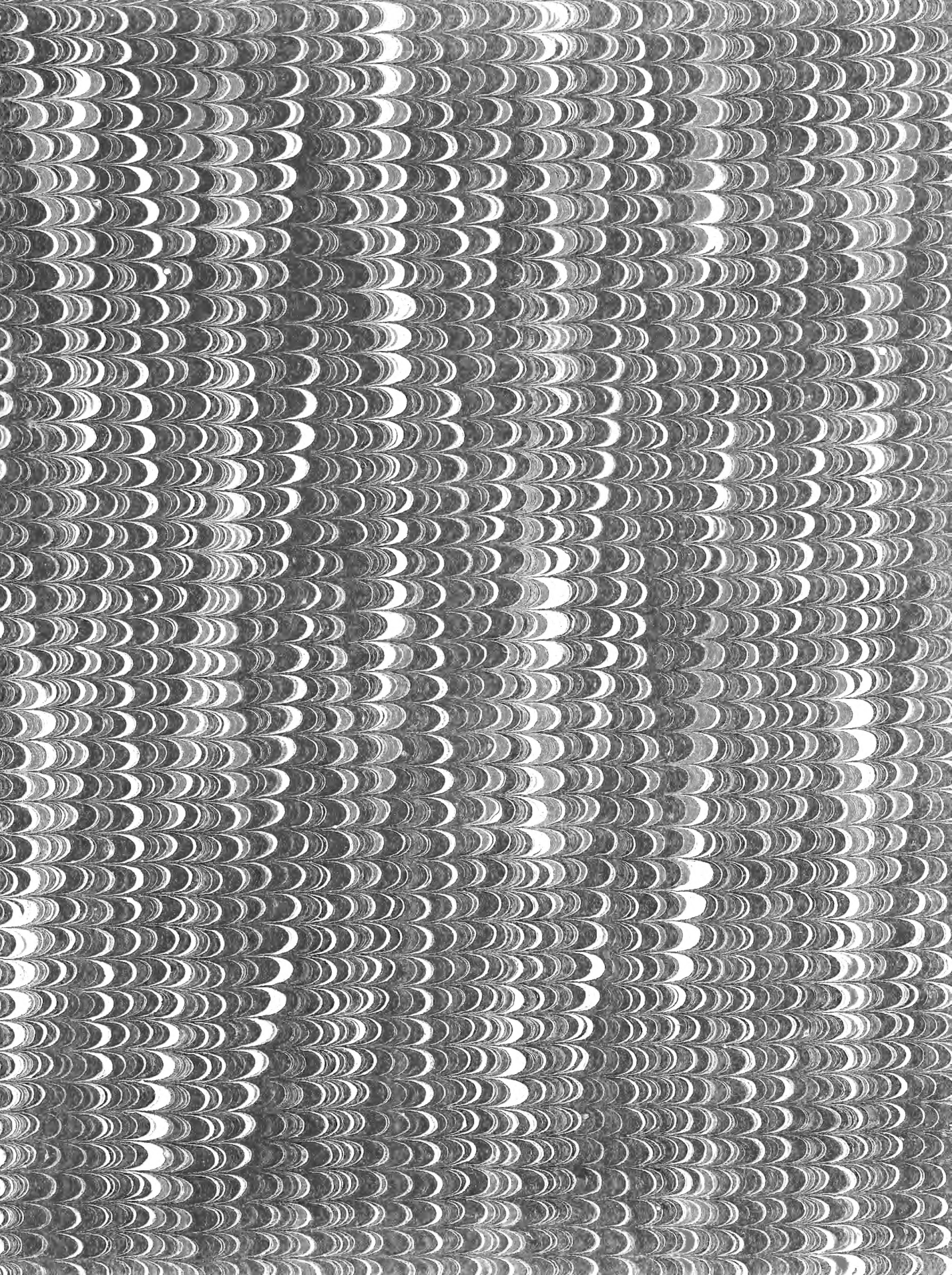
F. M. D.—The powder Dresden Relief White that you mention is hard, and should be used with one-eighth flux—first grinding with turpentine and a very little Dresden Thick Oil. If you follow the directions of KERAMIC STUDIO in the articles on enamel, you will have no trouble.

E. G. S.—In January number, 1901, you will find article on lusters.

H. B.—If the oil was on evenly, your color should have been perfect, unless you did not have enough on. You must let the oil take all the color that it will hold, and then with the cotton filled with powder rub gently all over until no more will stick, then brush off all the superfluous powder. Unless the color now fired is very heavy, you can put another tint over it by dusting on the powder—but if the color is thick, then go over it again with a tint mixed with oil—not the dusting process.

H. E. J.—The Belleek tankards are apt to crack from the bottom unless fired upside down, or placed on a piece of Platten or unglazed tile. The crack may hold together by using a soft enamel over it on the inside of the tankard. The time of firing is too long (4½ hours). Have you tried using a larger supply pipe and twenty light meter? The black specks were in the ware and no fault of yours.





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